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КАРМАННАЯ ПАРТИТУРА

Д. ШОСТАКОВИЧ
D. SHOSTAKOVICH

ОДИННАДЦАТАЯ СИМФОНИЯ
«1905 год»

ELEVENTH SYMPHONY
"THE YEAR OF 1905"

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Op. 103

ОДИННАДЦАТАЯ СИМФОНИЯ

«1905 год»

ELEVENTH SYMPHONY

"THE YEAR OF 1905"

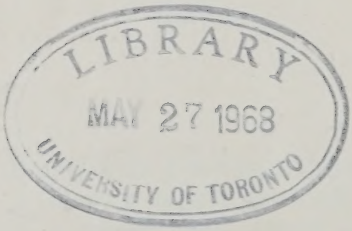
ДЛЯ БОЛЬШОГО
СИМФОНИЧЕСКОГО ОРКЕСТРА
FOR FULL SYMPHONY ORCHESTRA

ПАРТИТУРА
SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC
Москва 1966 Moscow

[illegible]

M
1001
S554
op. 103
1966



ПРЕДИСЛОВИЕ

Одиннадцатая симфония «1905 год» написана Д. Шостаковичем в 1957 году к 40-летию Великой Октябрьской социалистической революции. Впервые симфония была исполнена 30 октября 1957 года в Москве Государственным симфоническим оркестром СССР под управлением Н. Рахлина.

За короткое время симфония получила огромную известность в СССР и за границей. В 1958 году она была отмечена высшей наградой — Ленинской премией.

События первой русской революции и раньше глубоко волновали Шостаковича. Композитор обращался к ним в хоровом цикле «Десять поэм» (1951), написанном на слова революционных поэтов. Этот цикл во многом подготовил появление монументального симфонического полотна, посвященного той же теме.

«1905 год» — первая симфония Шостаковича с «объявленной» программой. Если в седьмой симфонии программа подразумевалась, то здесь она декларирована названием произведения и его четырех частей (они исполняются без перерыва).

Музыка симфонии очень конкретно, с огромной выразительной силой раскрывает программный замысел. Ни одно из произведений, написанных Шостаковичем раньше, не воплощало с такой эпической мощью образ народа — угнетенного и поднявшегося на революционную борьбу с угнетателями. Одиннадцатая симфония — это народная музыкальная драма; народ здесь главное действующее лицо.

Произведению присуща глубокая демократичность, сказавшаяся

не только в программном замысле, содержании, но и в характере музыкального языка. Автор адресует свою музыку широчайшей аудитории. Симфония не лишена плакатности, которая подчеркивает глубину и значительность образов.

Особенный интерес представляет использование Шостаковичем революционно-песенного фольклора, ставшего органическим элементом его стиля. В одних случаях мелодии революционных песен даны полностью, в простом изложении, а потом широко разработаны и трансформированы.

Именно так развивается мелодия песни «Слушай» в первой части, тема «Вы жертвою пали» – в третьей части. В других случаях композитор берет из революционных песен отдельные интонации, фразы («Беснуйтесь, тираны» и «Варшавянка» — в финале) и мастерски их разрабатывает.

Большая доступность музыки симфонии не стирает характерных особенностей творческого стиля автора. Они выступают очень явственно, но в новом качестве. Мы узнаём Шостаковича — музыкального драматурга, воплощающего крайнее напряжение социальных и психологических конфликтов. В симфонии проявилось столь характерное для ее автора тяготение к огромным масштабам тематической разработки, резким контрастам, чередованию протяженных «пластов» музыки; каждый такой «пласт» дан на «одном дыхании» и обладает большим внутренним единством. Отметим также характерные интонационно-ладовые построения. Очень показательно в этом смысле начало симфонии (миксолидийский лад, усложненный введением необычной восьмой низкой ступени в пятом-шестом тактах). Форма цикла сочетает традиционность с новаторской трактовкой привычных форм-схем.

Первая часть — «Дворцовая площадь» — медленное вступление, расширенное до размеров самостоятельной части. Композитор воплотил образ Петербурга, столицы Российской империи. Пустота, холодный простор, ограниченный каменными громадами Зимнего дворца и Генерального штаба. Этот сумрачный музыкальный «пейзаж» приобретает глубоко символическое значение, олицетворяя жестокие, враждебные народу силы, вековой гнет самодержавия.

Первый раздел этой части включает тему-лейтмотив Дворцовой площади, отдаленный военный сигнал (цифра 2) и родственную лейтмотиву тему, напоминающую церковные песнопения (цифра 6). Монотонно повторяющиеся фигуры литавр подготовляют мелодию пес-

ни «Слушай», песни, рожденной политической ссылкой и каторгой (цифра 8). Несколько дальше возникает другая тюремная песня — «Арестант» (16). Реприза (20) начальных тем создает контуры трехчастности.

Каждый музыкальный прием («пустые», как бы застывшие гармонии струнных и арфы, военные сигналы труб, дробь малого барабана, монотонные ритмы литавр) служит здесь основной цели, усиливая общее настроение.

Вторая часть — «9 января» — наиболее масштабная, значительная по своему симфоническому размаху часть симфонии. Это сонатное Allegro, форма которого трактована весьма свободно. Тема главной партии взята из одноименного хора (цикл «Десять поэм»).

Гой ты, царь наш, батюшка!
Оглянись вокруг:
Нет житья, нет моченьки
Нам от царских слуг.

Это слова хоровой мелодии, ставшей главной темой второй части симфонии. На ней же построена и побочная партия (44) подобно тому, как это бывает в старосонатной форме. Соотношение тональностей здесь g-moll — d-moll.

В главную партию вклиниваются фанфары из первой части. Перед побочной партией появляется еще одна тема, также заимствованная из хоровой поэмы «Обнажите головы» (4). Тут ее роль эпизодическая, но далее она приобретает особо важный смысл. Бурное, драматически острое развитие ведет к кульминации (57).

Музыка этой части взволнованно передает дыхание огромной приближающейся толпы; голоса людей, выкрики, мольбы, стоны и плач сливаются в один общий нарастающий гул и гомон. Темы то звучат жалобно, тоскливо (побочная партия), то наполняются чувством гнева, протеста (мощное tutti). Мелодические интонации, выросшие из старинных крестьянских плачей-причитаний, отчасти навеянные Мусоргским, придают музыке озобенную песенно-речевую выразительность. Вдруг все стихает, и мы вновь слышим тему первой части — тему Дворцовой площади (62). Шествие остановилось, достигнув цели, — впереди Зимний дворец ... Следующий далее эпизод расстрела рабочих — трагическая кульминация всей симфонии. Это ее

сильнейшие страницы. Завораживающая убедительность музыкальных «слов» настолько велика, что слушатели становятся как бы участниками, свидетелями изображаемого события. Словно мы сами стоим на площади, а кругом хлещет свинцовый град, падают десятки, сотни окровавленных людей. Стремительное фугато (разработка) — как бы разбег, который приводит к кульминационной вершине.

Композитор постепенно нагнетает динамику жестких, неумолимо грозных ритмов, наращивает звучность оркестра, доводя ее до предельной силы. Солирует группа ударных. На их фоне оркестр провозглашает трагическую тему «Обнажите головы».

И опять тишина. Площадь, усеянная трупами. Гуляет студеный январский ветер, поднимая снежную пыль . . .

Третья, траурная часть — «Вечная память» — обрамлена мелодией похоронного марша «Вы жертвою пали». Медленно плывет этот скорбный напев, порученный альтам, на фоне тихого pizzicato виолончелей и контрабасов. В среднем разделе, помимо музыки траурного шествия (106), звучит просветленная мелодия струнных (108). Мужественная кульминация построена на теме «Обнажите головы» (113). Эта часть по-бетховенски сурова: она выражает не только печаль, но также решимость идти вперед через смерть и горе навстречу грядущей победе.

Переход от третьей части к финалу — один из тех резких контрастов, которые типичны для симфонизма Шостаковича (вспомним его пятую симфонию — последние страницы Largo и начало финала). Замирает мелодия «Вы жертвою пали», и с внезапной силой, громко и уверенно звучит финальная тема — начало песни «Беснуйтесь, тираны». Финал («Набат») — это пламя разгорающегося пожара революции. Он весь насыщен революционно-песенными интонациями, наэлектризован упругими, острыми ритмами. Ведущая роль принадлежит интонациям песен «Беснуйтесь, тираны» и «Варшавянка». В сплетениях разных тем участвует также военная фанфара из первой части.

Форма финала отмечена чертами сонатности. Его первый раздел — главная партия. Побочная партия заключает в себе две темы. Одна из них основана на мотивах «Варшавянки» (340). Другая тема — мелодия песни Свиридова (тринадцатый такт после цифры 145). Разработка отсутствует. С цифры 151 начинается динамическая и сокращенная реприза.

После кульминации в последний раз возвращается музыка Двор-

цовой площади (кода) как воспоминание о только что пережитом (162). Тема «Обнажите головы» проходит здесь в развернутом виде (монолог английского рожка). И снова, как во второй части, композитор рисует приближение огромной толпы, пользуясь тематическим материалом хоровой поэмы «Девятое января». Но не с крестами, не с царскими портретами идет теперь народ к Дворцовой площади. Это народ-мститель. Симфонию венчают образы, запечатлевшие натиск революционных сил, штурм старого мира.

Л. Данилевич

СОСТАВ ОРКЕСТРА
ORCHESTRA

Малая флейта (= флейте III)
2 флейты
2 гобоя
Английский рожок (= гобою III)
2 кларнета (Си ♭, Ля)
Басовый кларнет (Си ♭)
(= кларнету III)
2 фагота
Контрафагот (= фаготу III)

Flauto piccolo (= Flauto III)
2 Flauti
2 Oboi
Corno inglese (= Oboe III)
2 Clarinetti (B, A)
Clarinetto basso (B)
(= Clarinetto III)
2 Fagotti
Contrafagotto (= Fagotto III)

*

4 валторны (Фа)
3 трубы (Си ♭)
3 тромбона
Туба

4 Corni (F)
3 Trombe (B)
3 Tromboni
Tuba

*

Литавры
Треугольник
Малый барабан
Тарелки
Большой барабан
Там-там

Timpani
Triangolo
Tamburo
Piatti
Cassa
Tam-tam

*

Ксилофон
Челеста
Колокола
Арфы (2—4)

Silofono
Celesta
Campane
Arpe (2—4)

*

Скрипки I (16—20)
Скрипки II (14—18)
Альты (12—16)
Виолончели (10—14)
Контрабасы (10—12)

Violini I (16—20)
Violini II (14—18)
Viole (12—16)
Violoncelli (10—14)
Contrabassi (10—12)

ОДИННАДЦАТАЯ СИМФОНИЯ „1905 ГОД“

ELEVENTH SYMPHONY “THE YEAR OF 1905”

Д. ШОСТАКОВИЧ
D. SHOSTAKOVICH Op. 103

1957

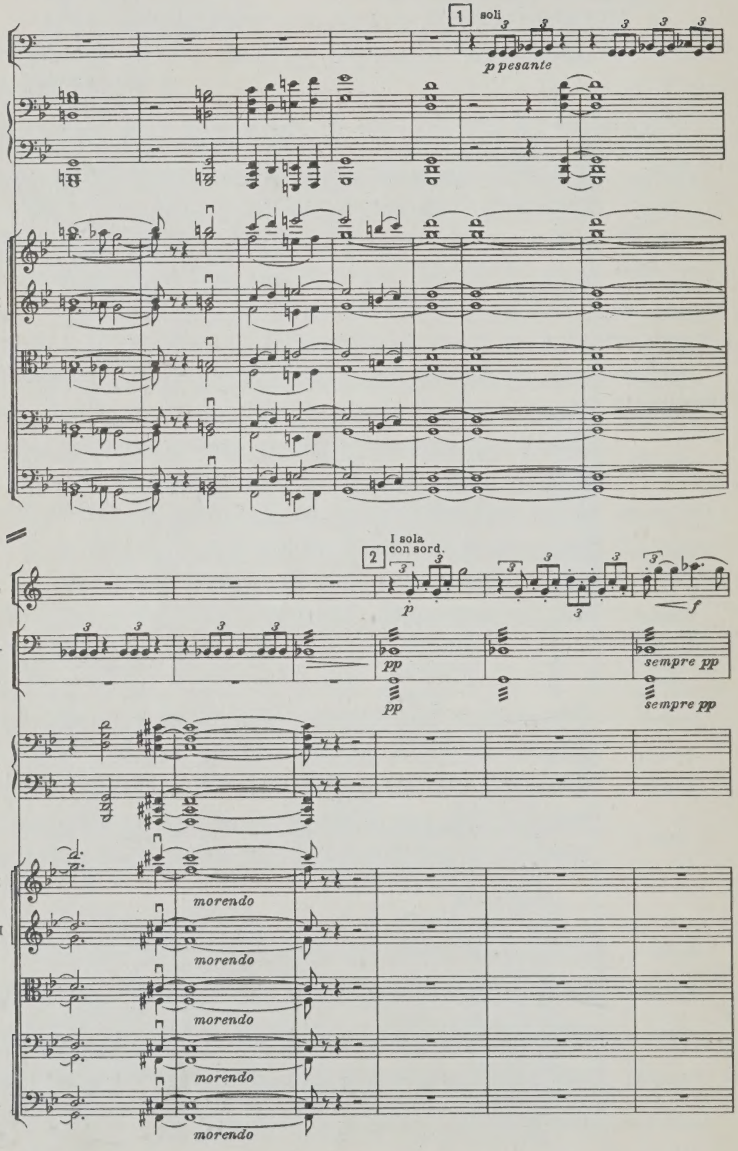
ДВОРЦОВАЯ ПЛОЩАДЬ I THE PALACE SQUARE

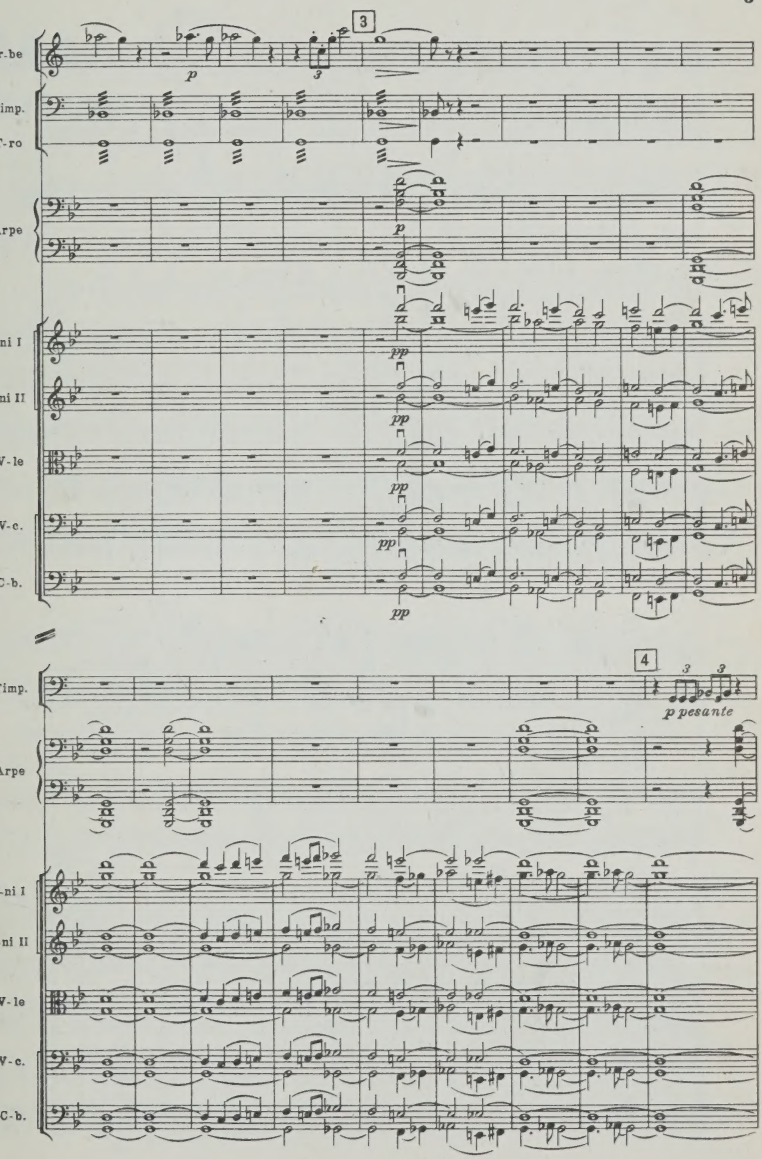
Adagio ♩ = 66

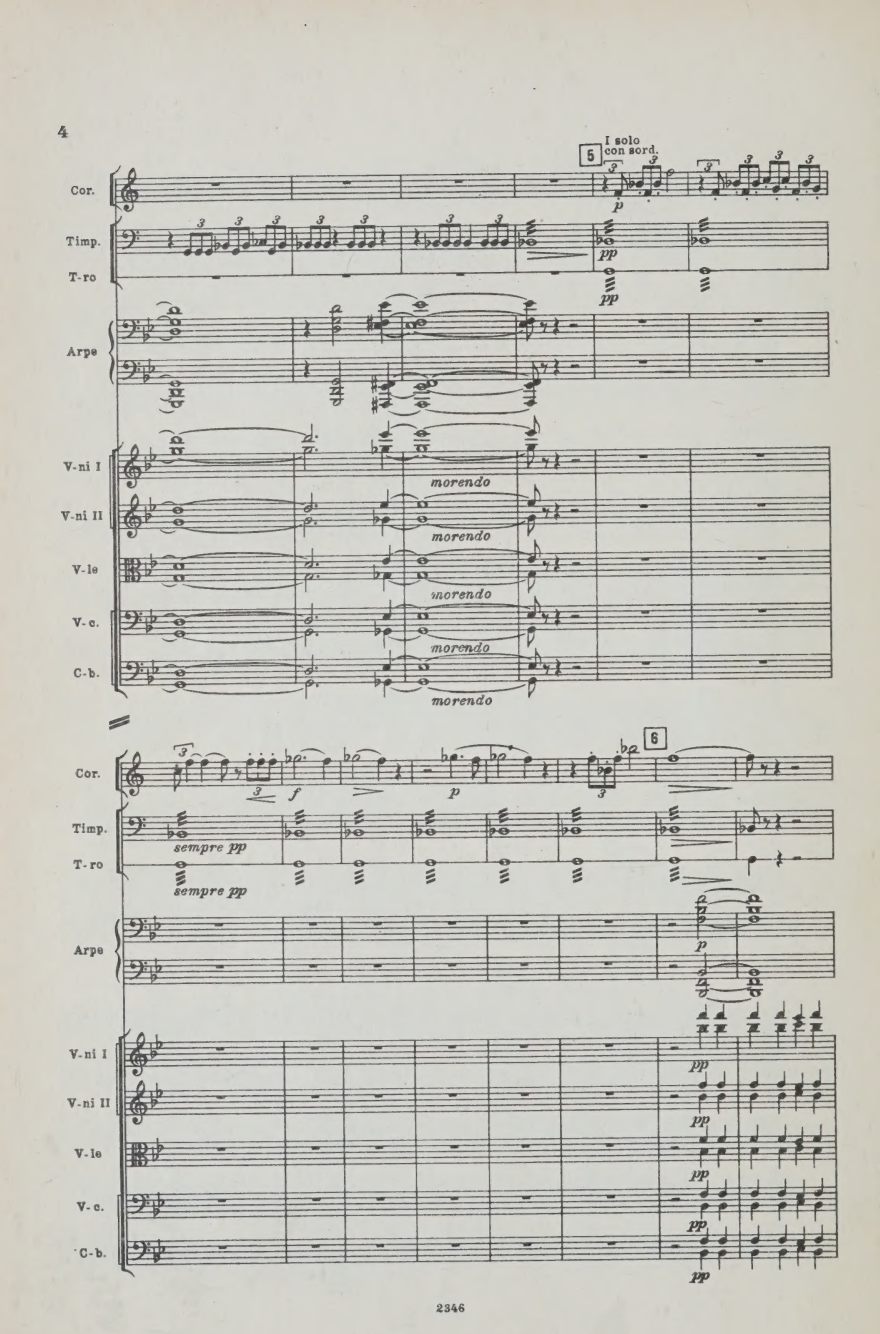
Piccolo (Flauto III)
2 Flauti
2 Oboi
Corno inglese (Oboe III)
2 Clarinetti (B)
Clarinetto basso (Clar. III)
2 Fagotti
Contrafagotto (Fagotto III)
4 Corni (F)
3 Trombe (B)
3 Tromboni e Tuba
Timpani
Triangolo
Tamburo
Piatti
Cassa
Tam-tam
Silofono
Celesta
Campane
Arpe

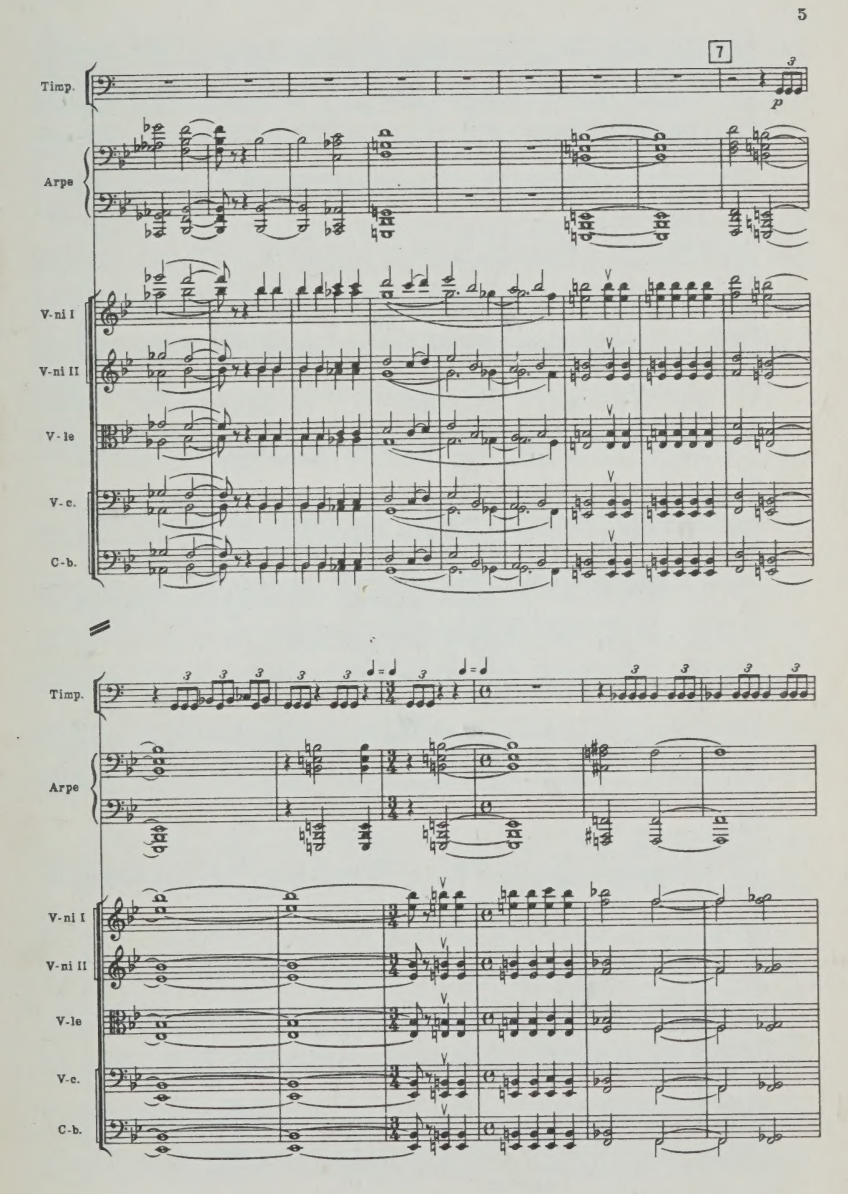
Adagio ♩ = 66

Violini I — con sord. div.
Violini II — con sord. div.
Viole — con sord. div.
Violoncelli — con sord. div.
Contrabassi — senza sord. div.


1
soli
Timp.
p pesante
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
2
I sola
con sord.
Tr-be
p
f
Timp.
T-ro
pp
sempre pp
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
morendo


3
Tr-be
p
Timp.
T-ro
Arpe
p
V-ni I
pp
V-ni II
pp
V-le
pp
V-c.
pp
C-b.
pp
4
Timp.
p pesante
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.

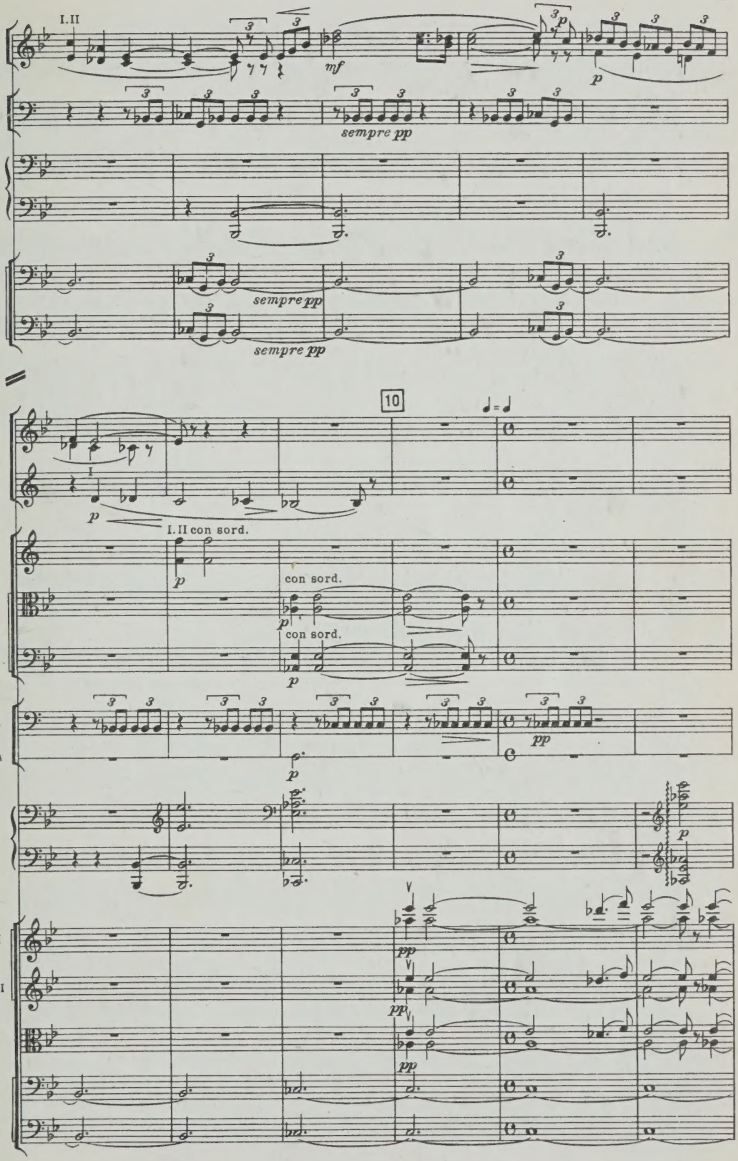

5
I solo
con sord.
Cor.
Timp.
T-ro
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
p
pp
morendo
6
f
sempre pp

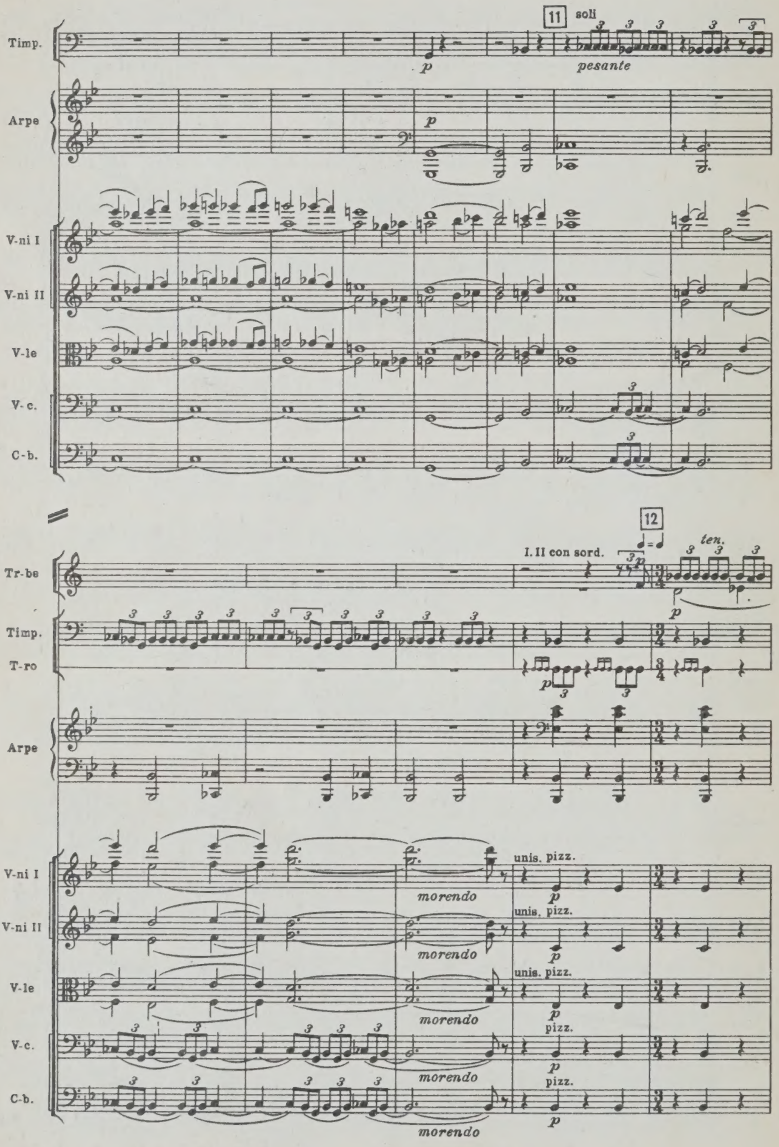

7
Timp.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
p
Timp.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.

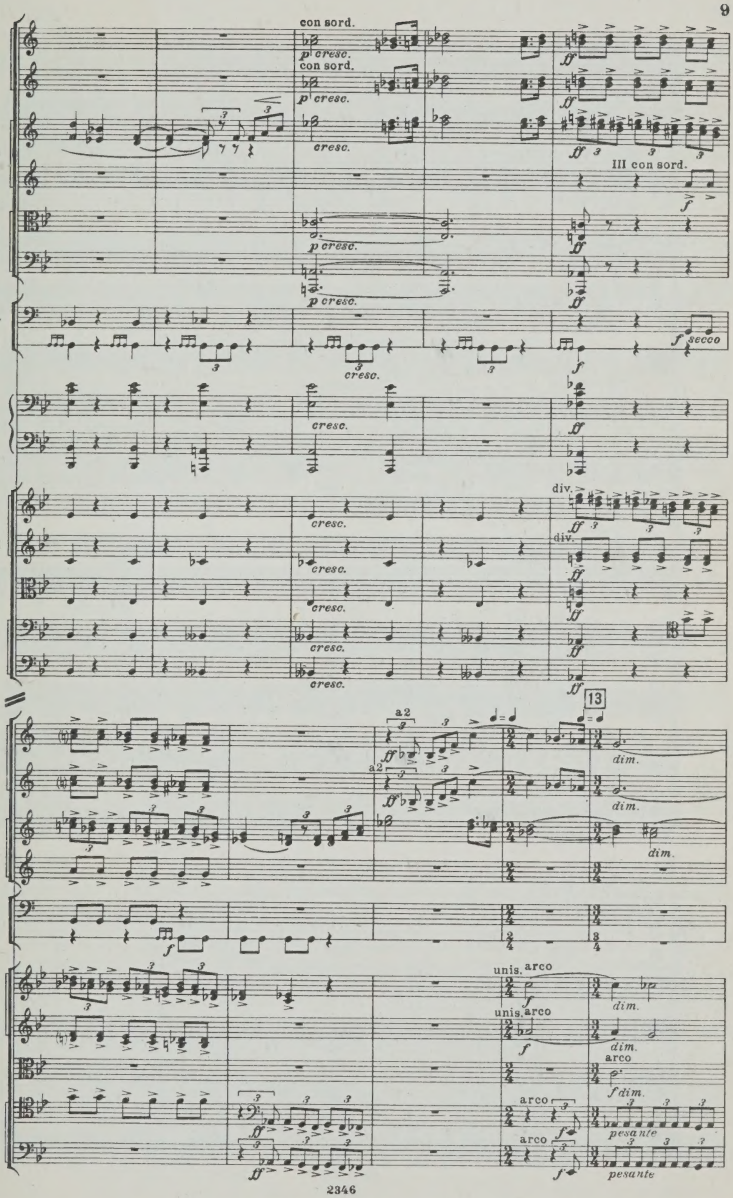
Fl.
Timp.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.

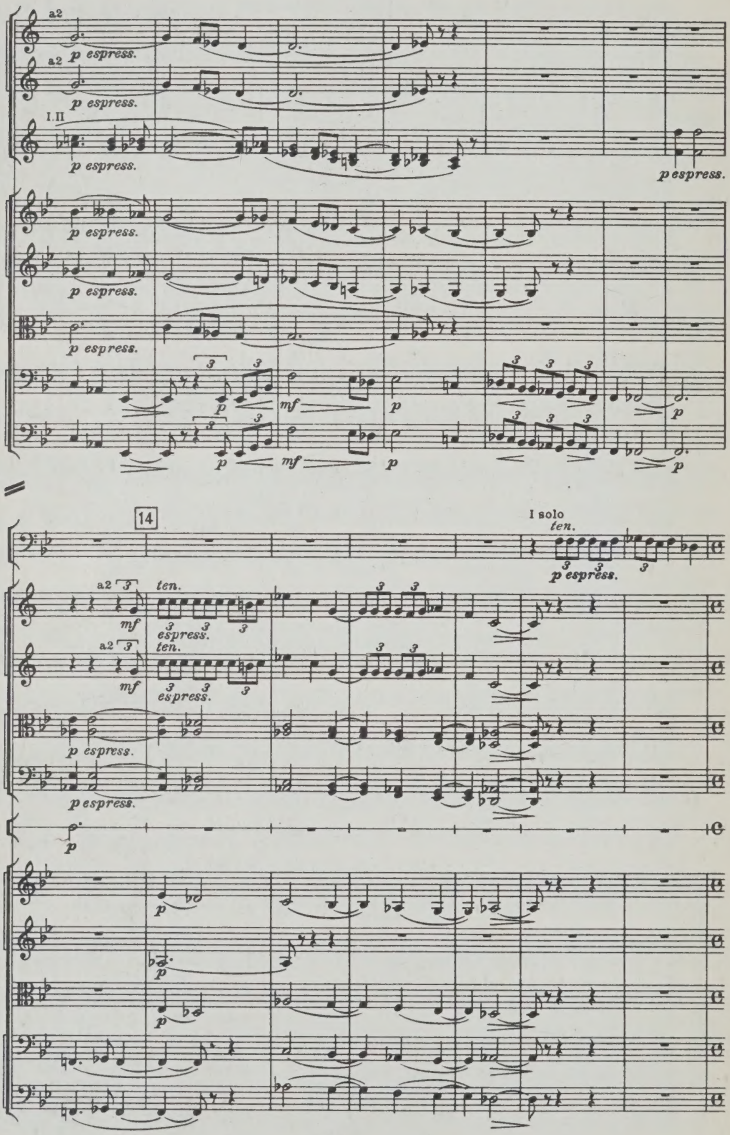
I. II
p
morendo
unis.
pp

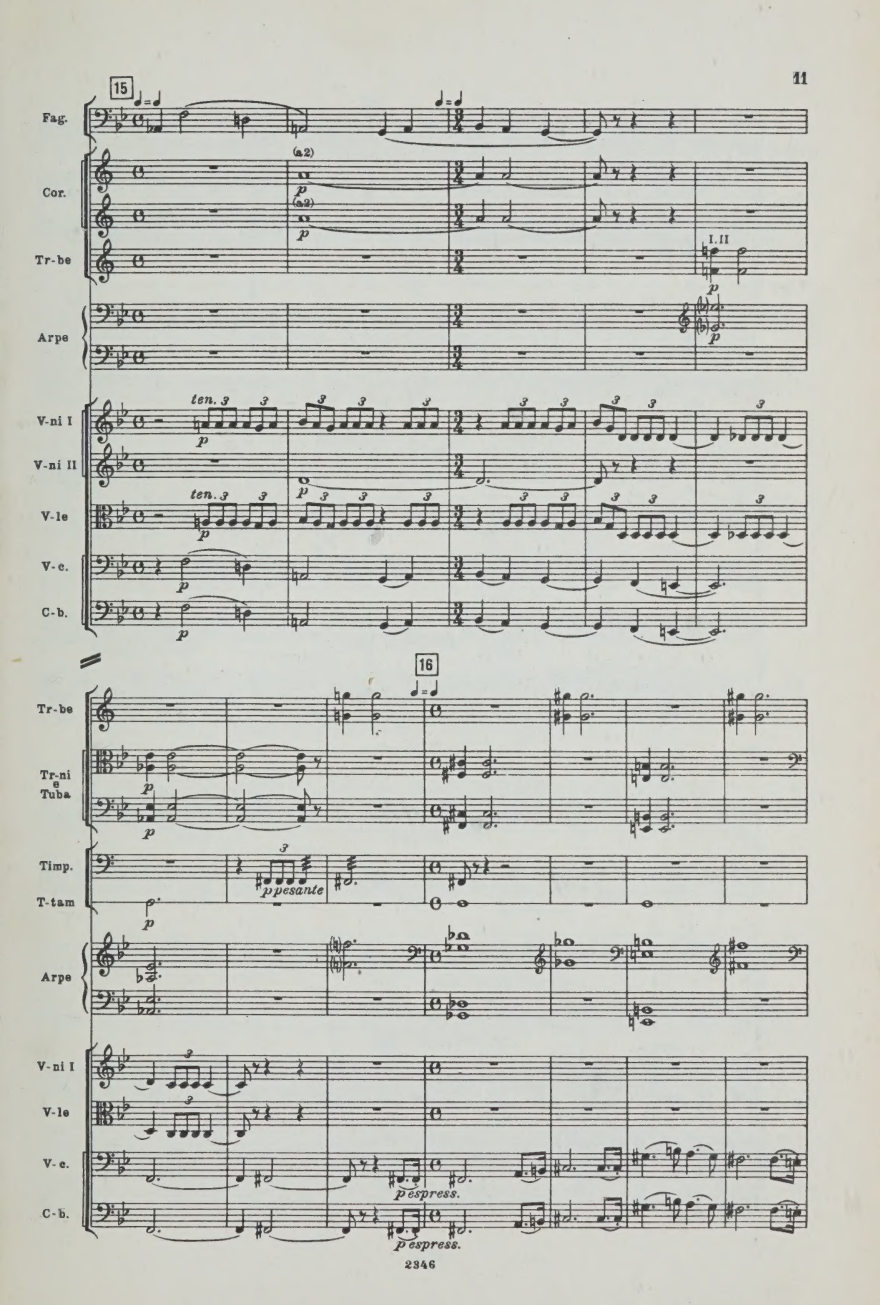
8
ten.
p espress.
mf
sempre pp
III
f
dim.
9

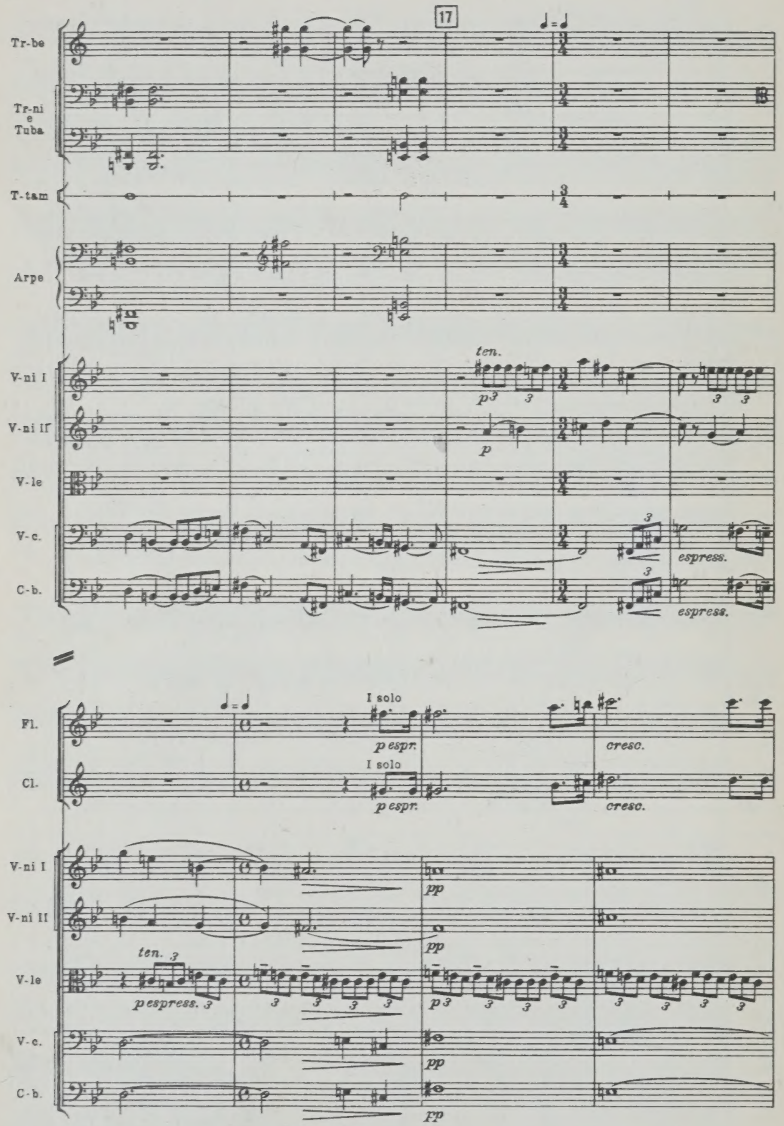

I.II
Fl.
mf
p
Timp.
sempre pp
Arpe
V-c.
sempre pp
C-b.
sempre pp
10
♩= ♩
El.
Cl.
p
I.II con sord.
Tr-be
p
con sord.
Tr-ni e Tuba
p
con sord.
p
Timp.
pp
T-tam
p
Arpe
p
V-ni I
pp
V-ni II
pp
V-le
pp
V-c.
C-b.


11
soli
pesante
Timp.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
12
I. II con sord.
ten.
Tr-be
Timp.
T-ro
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
morendo
unis. pizz.
pizz.


Cor.
con sord.
p cresc.
con sord.
p cresc.
Tr-be
cresc.
III con sord.
Tr-ni e Tuba
p cresc.
p cresc.
Timp.
T-ro
cresc.
secco
Arpe
cresc.
V-ni I
cresc.
div.
V-ni II
cresc.
div.
V-le
cresc.
V-c.
cresc.
C-b.
cresc.
13
a2
a2
dim.
dim.
dim.
Timp.
T-ro
V-ni I
unis. arco
dim.
V-ni II
unis. arco
dim.
V-le
arco
dim.
V-c.
arco
pesante
C-b.
arco
pesante


Cor.
a2
p espress.
a2
p espress.
Tr-be
I.II
p espress.
p espress.
V-ni I
p espress.
V-ni II
p espress.
V-le
p espress.
V-c.
p
mf
p
p
C-b.
p
mf
p
p
14
Fag.
I solo
ten.
p espress.
Cor.
a2
ten.
mf
espress.
a2
ten.
mf
espress.
Tr-ni e Tuba
p espress.
p espress.
T-tam
p
V-ni I
p
V-ni II
p
V-le
p
V-c.
C-b.


15
Fag.
Cor.
(a2)
p
Tr-be
I. II
Arpe
V-ni I
V-ni II
ten.
V-le
V-c.
C-b.
16
Tr-ni
a
Tuba
Timp.
T-tam
p pesante
Arpe
V-ni I
V-le
V-c.
C-b.
p espress.


17
Tr-be
Tr-ni e Tuba
T-tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
ten.
espress.
Fl.
Cl.
I solo
p espr.
cresc.
pp
ten.
p espress.

Fl.

Cl.

V-ni I

V-ni II

V-le

V-c.

C-b.

f

ten.

espress.

espr.

18

ff

a2

mf espress.

ten.

p

Fl.
III
ff espress.
Ob.
ff espress.
C. ingl.
ff espress.
Cl.
III
ff espress.
Timp.
ten.
mf
Arpe
f
V-ni I
V-ni II
V-c.
C-b.

Fl.
Fl. III muta in Picc.
Ob.
f espress.
C. ingl.
Cl.
Cl. III muta in Cl. b.
f espress.
Timp.
dim.
Arpe
V-c.
dim.
C-b.
dim.

19

Ob.
Cl.
Fag.
Tr-be
Tr-ni e Tuba
Timp.
T-tam
Arpa
V-c.
C-b.

dim.
muta in A
I. II
f espr.
p

Fag.
Tr-be
Tr-ni e Tuba
Timp.
T-tam
Arpa
V-c.
C-b.

dim.
p

20

I solo

ten.

Fag.

p espress.

Tr-be

I.II

p

Tr-ni e Tuba

p

Timp.

p

T-tam

p

Arpe

V-c.

p

C-b.

p

21

(A)

Cl.

ff

Cl.b.

ff

Fag.

I

I.II

f cresc.

ff

Tr-ni e Tuba

Timp.

T-ro

p

mp

mf

V-ni I

pizz.

p

pizz.

mf

ff

V-ni II

p

pizz.

mf

ff

V-le

p

pizz.

mf

ff

V-c.

p

pizz.

mf

ff

C-b.

p

mf

ff

Cl.
Cl.b.
Fag.
C.fag.
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.

I
muta in B
Cl.b. muta in Cl. III (B)
I
ten.
ten.
solo
mf
dim.
div.
div.
unis.

22

Fag.
C.fag.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
T-tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.

I.II
p
dim.
div. arco
div. arco
div. arco
arco
arco
dim.
dim.
pp

Timp.

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

23

Timp.

p

Arpe

p

V-ni I

V-ni II

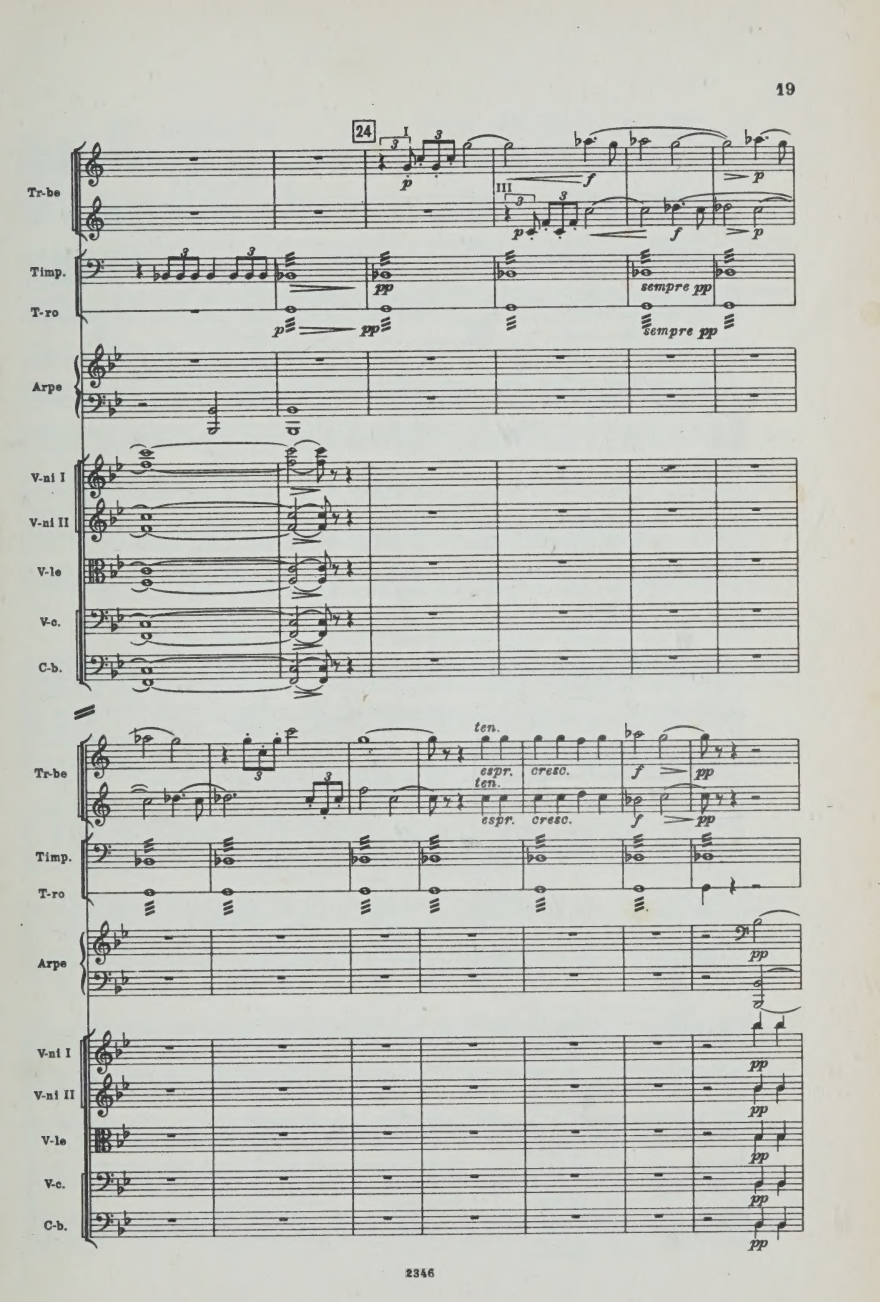
V-le

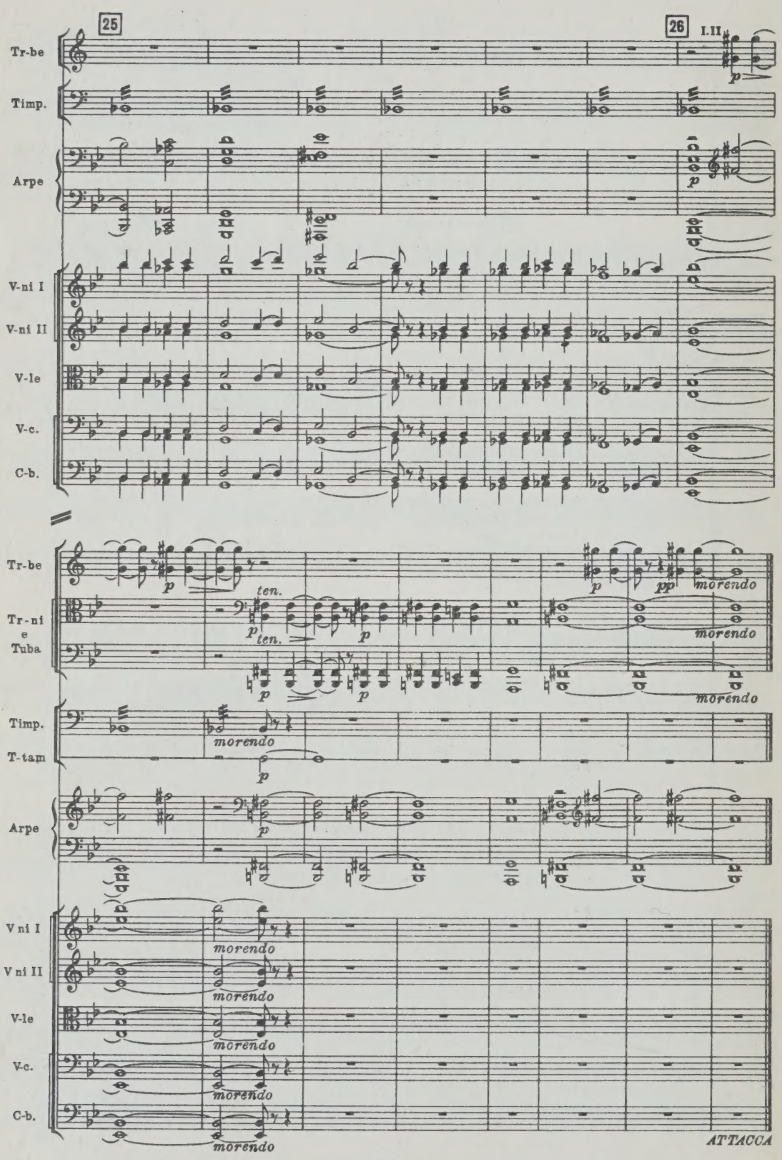
V-c.

div.

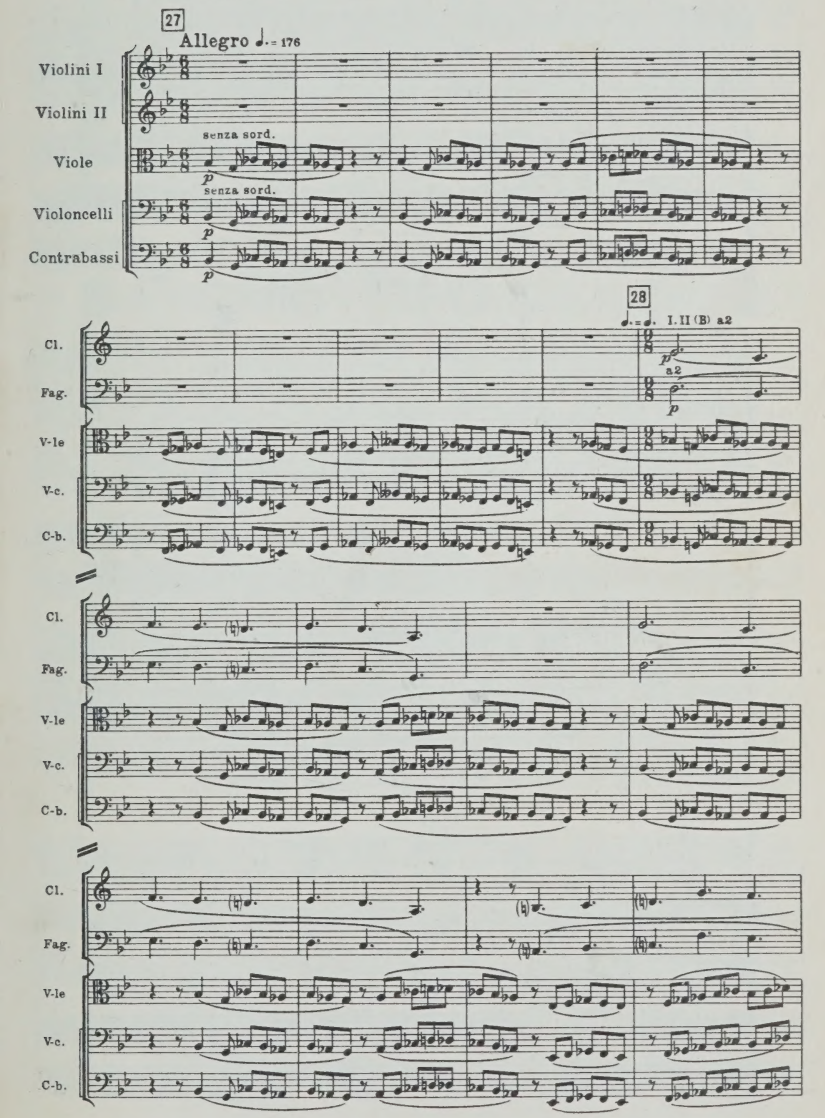
C-b.

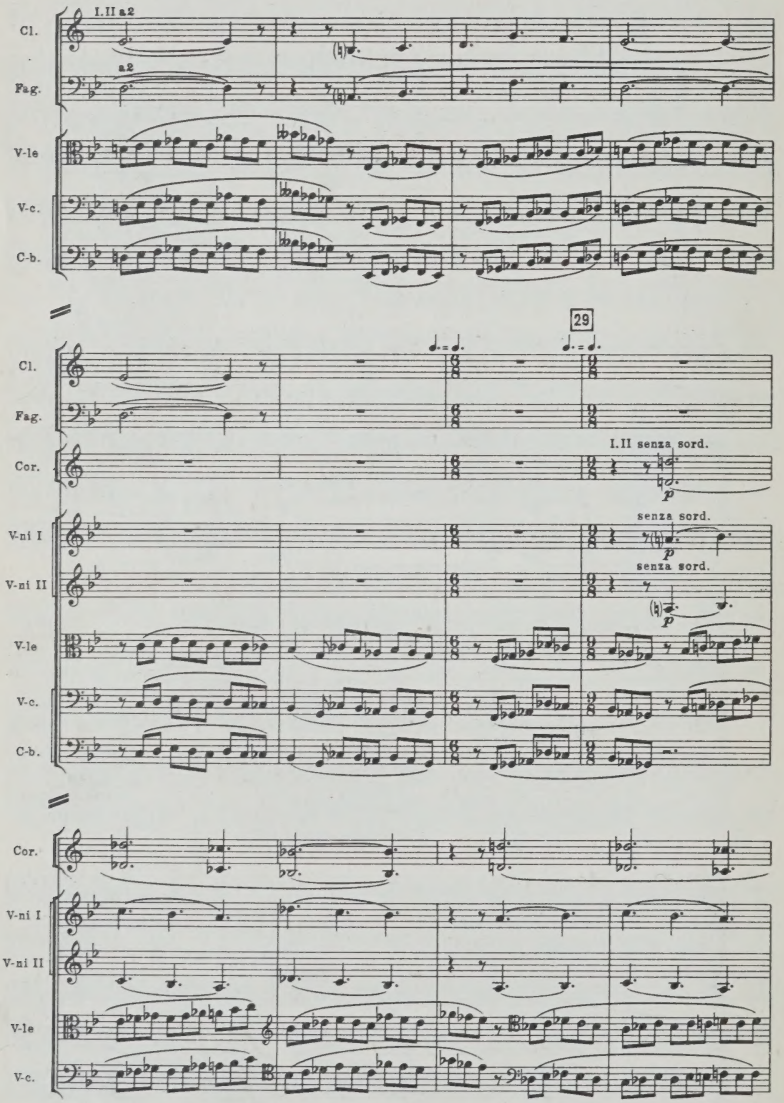
div.


24
Tr-be
Timp.
T-ro
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
p
f
pp
sempre pp
ten.
espr.
cresc.


25
26
I.II
Tr-be
Timp.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
Tr-be
Tr-ni e Tuba
ten.
morendo
Timp.
T-tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
ATTACCA

9oe ЯНВАРЯ II THE 9th OF JANUARY




Cl.
I.II a2
Fag.
a2
V-le
V-c.
C-b.
29
Cl.
Fag.
Cor.
I.II senza sord.
V-ni I
senza sord.
V-ni II
senza sord.
V-le
V-c.
C-b.
Cor.
V-ni I
V-ni II
V-le
V-c.

Cor.
V-ni I
V-ni II
V-le
V-c.

30

Cor.
V-ni I
V-ni II
V-le
V-c.

Cor.
V-ni I
V-le
V-c.
C-b.

p

31

Cor.
V-ni I
V-le
V-c.
C-b.

Cor.

f dim.

senza sord.

f dim.

Timp.

mf dim.

V-ni I

f dim.

V-ni II

f dim.

V-le

V-c.

cresc.

f

C-b.

cresc.

f

32

Fag.

mf espr.

C. fag.

mf espr.

Cor.

p

p

Timp.

p

p

V-ni I

p

V-ni II

p

pizz.

V-le

f

f

f

V-c.

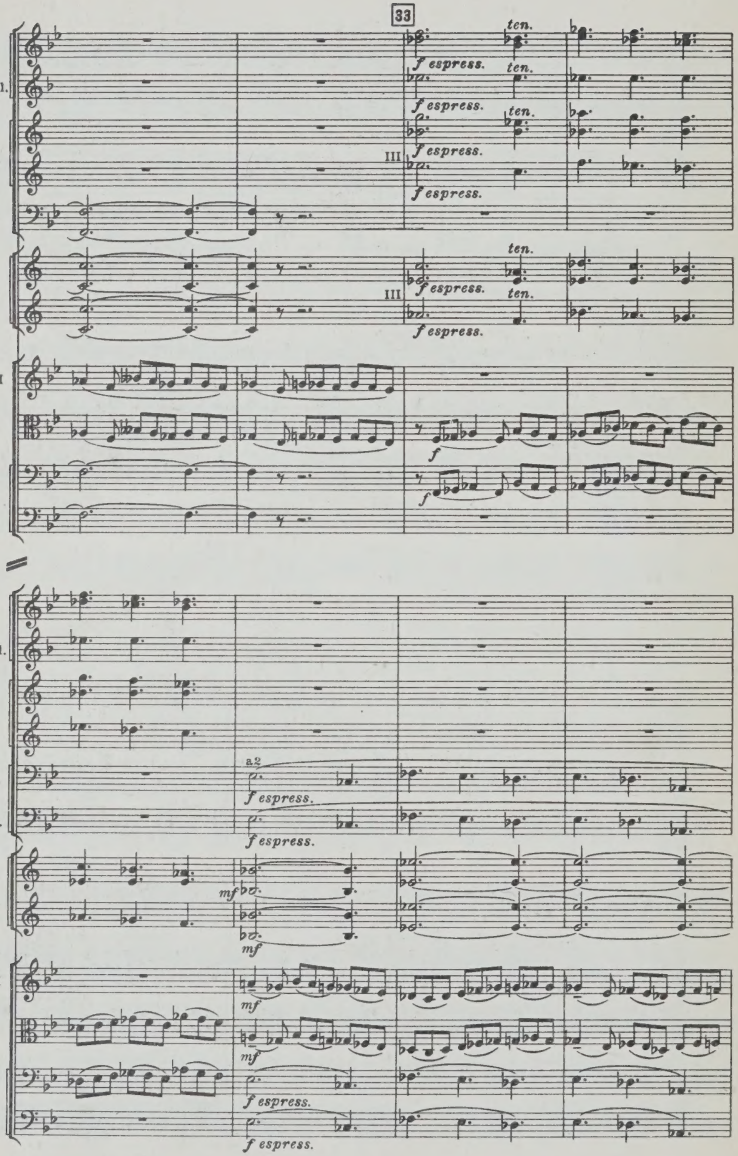
mf espr.

C-b.

mf espr.

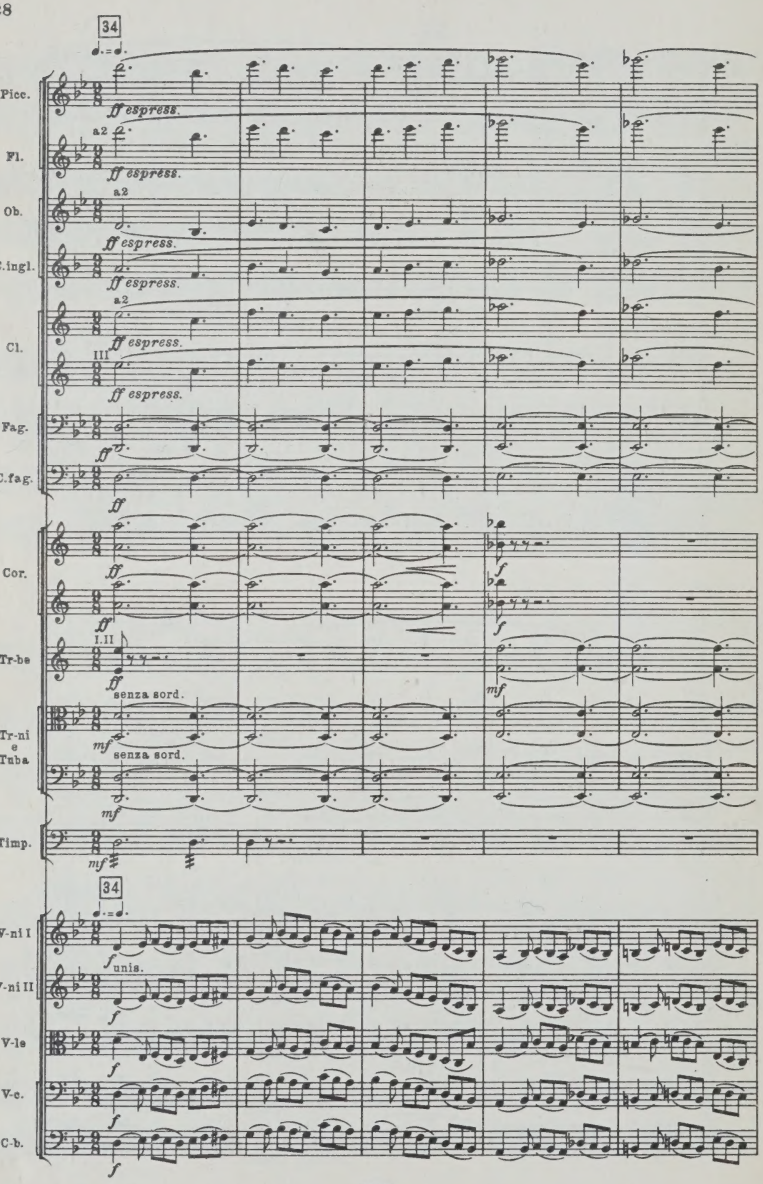
Fag.
C.fag.
Cor.
Timp.
p
V-ni I
V-ni II
V-le
f
arco
p
V-c.
C-b.

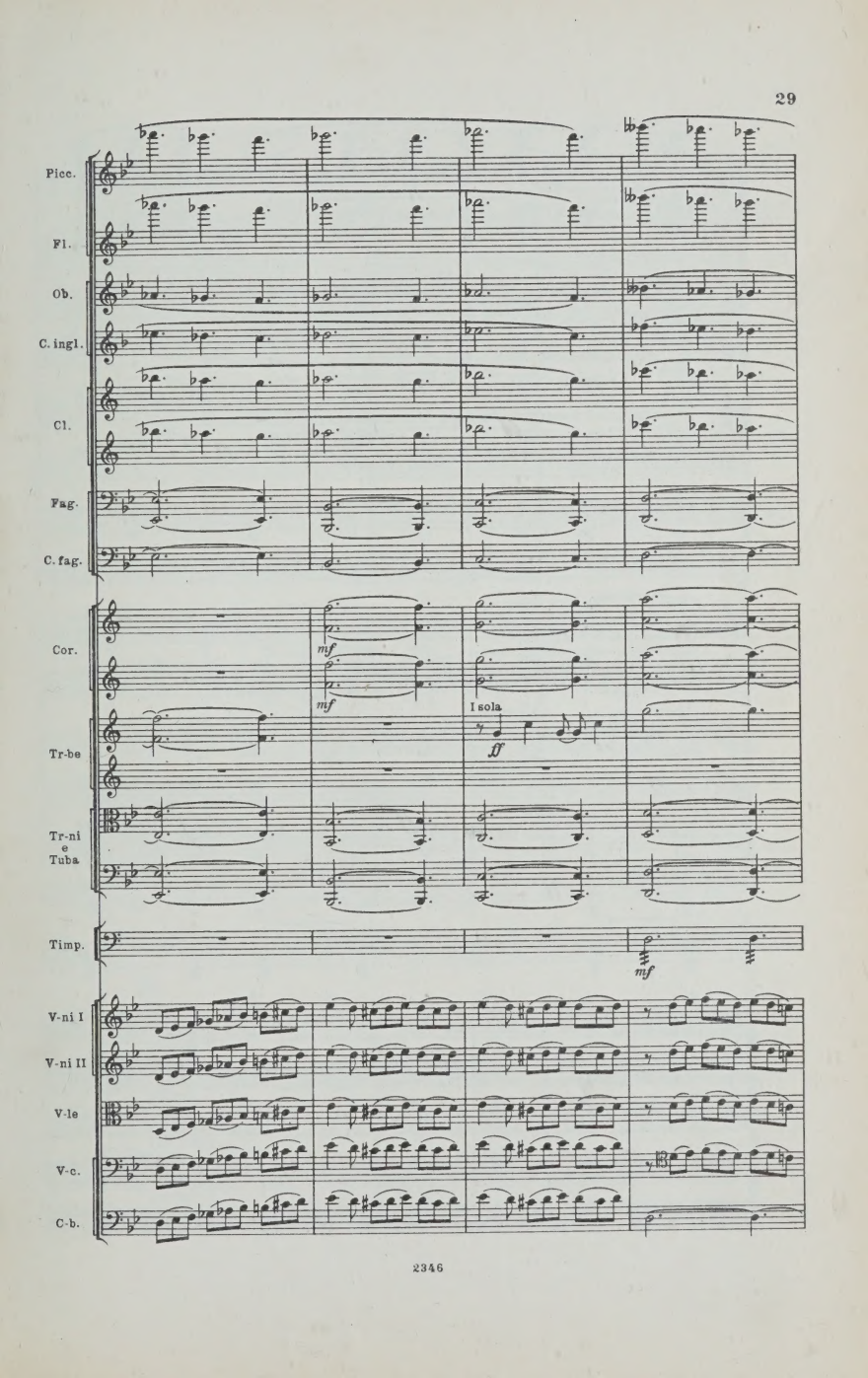
Fag.
C.fag.
mf
Cor.
Timp.
V-ni I
V-le
V-c.
C-b.

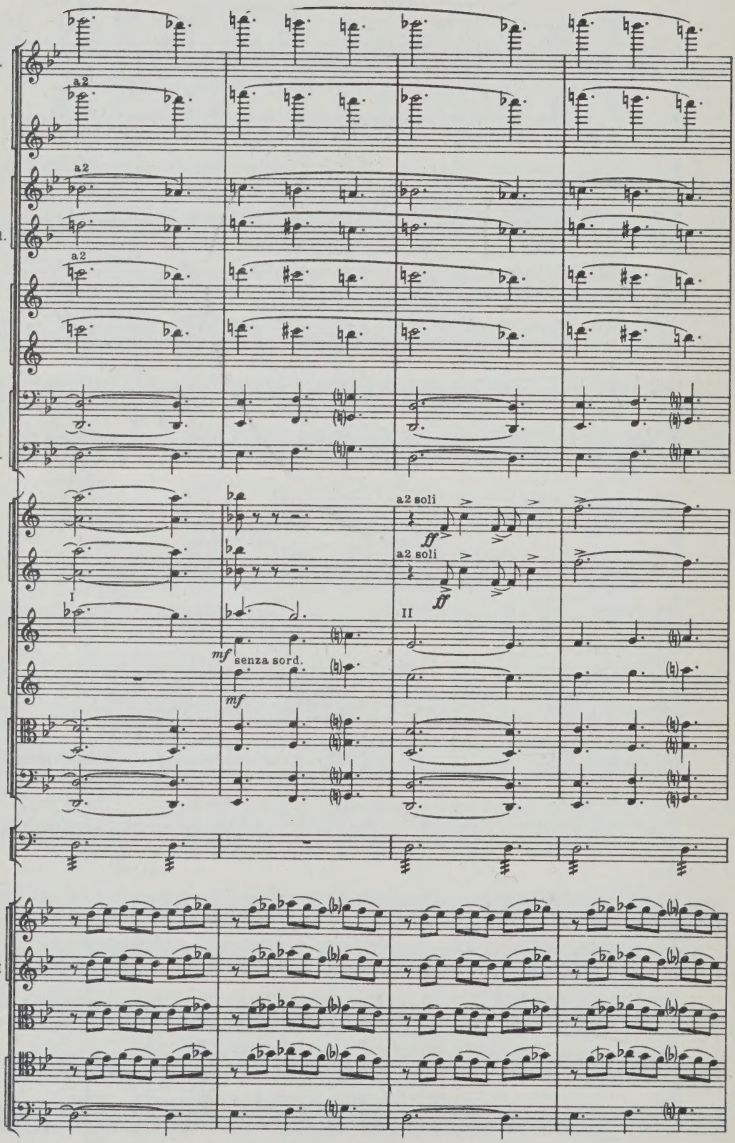

33
Ob.
C. ingl.
Cl.
Fag.
Cor.
V-ni I
V-le
V-c.
C-b.
ten.
f espress.
III
f
a 2
mf

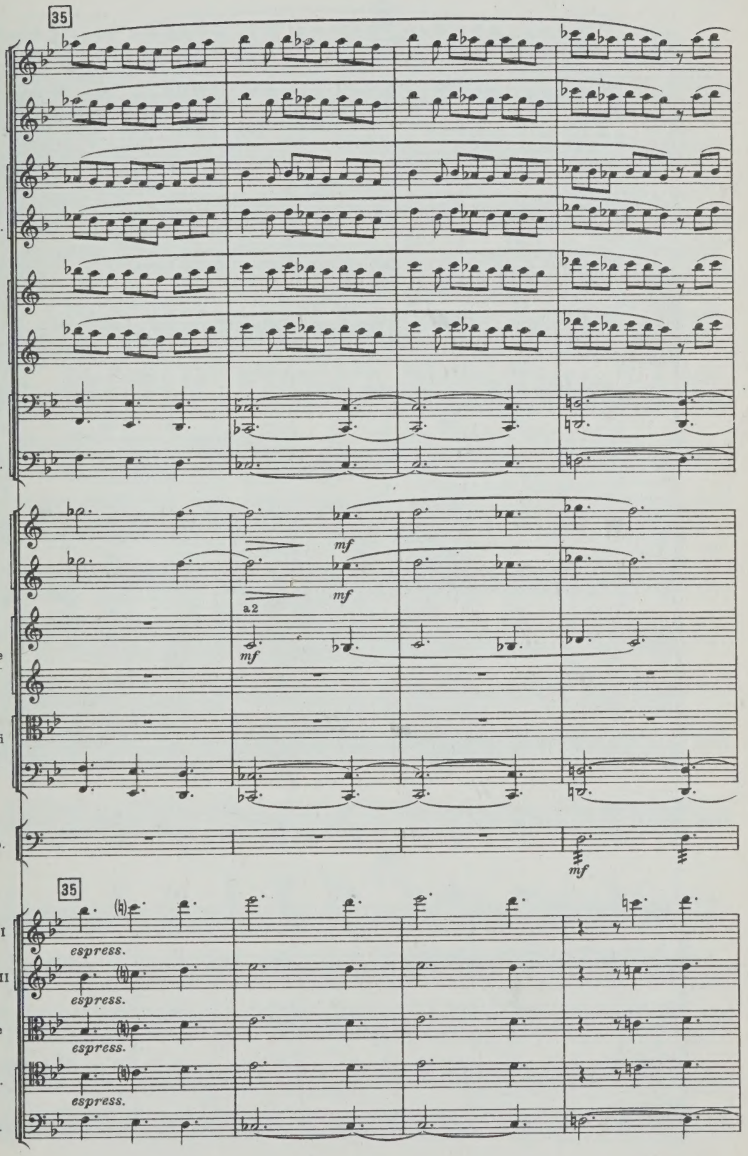
Fag.
C.fag.
Cor.
a2
a2
Tr-be
II senza sord.
mf
V-ni I
V-le
V-c.
C-b.

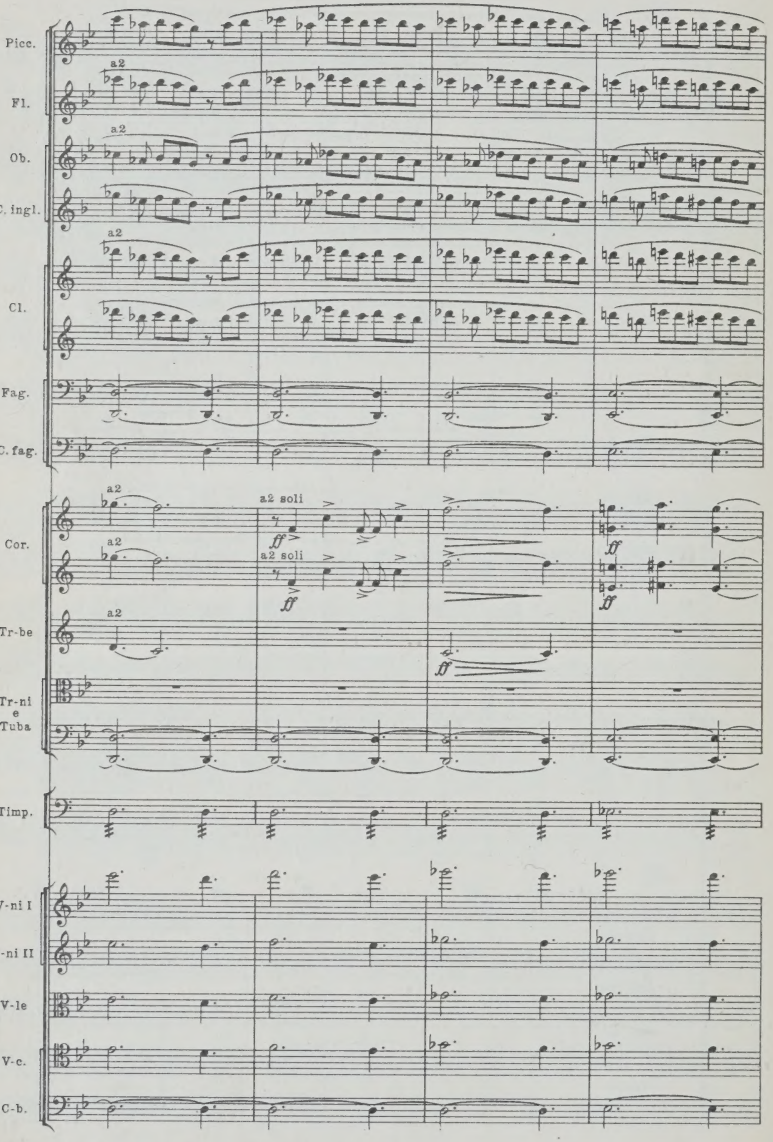
Fag.
cresc.
Cor.
cresc.
cresc.
I senza sord.
Tr-be
mf
cresc.
V-ni I
cresc.
div.
V-ni II
mf
cresc.
V-le
cresc.
V-c.
cresc.
C-b.
cresc.

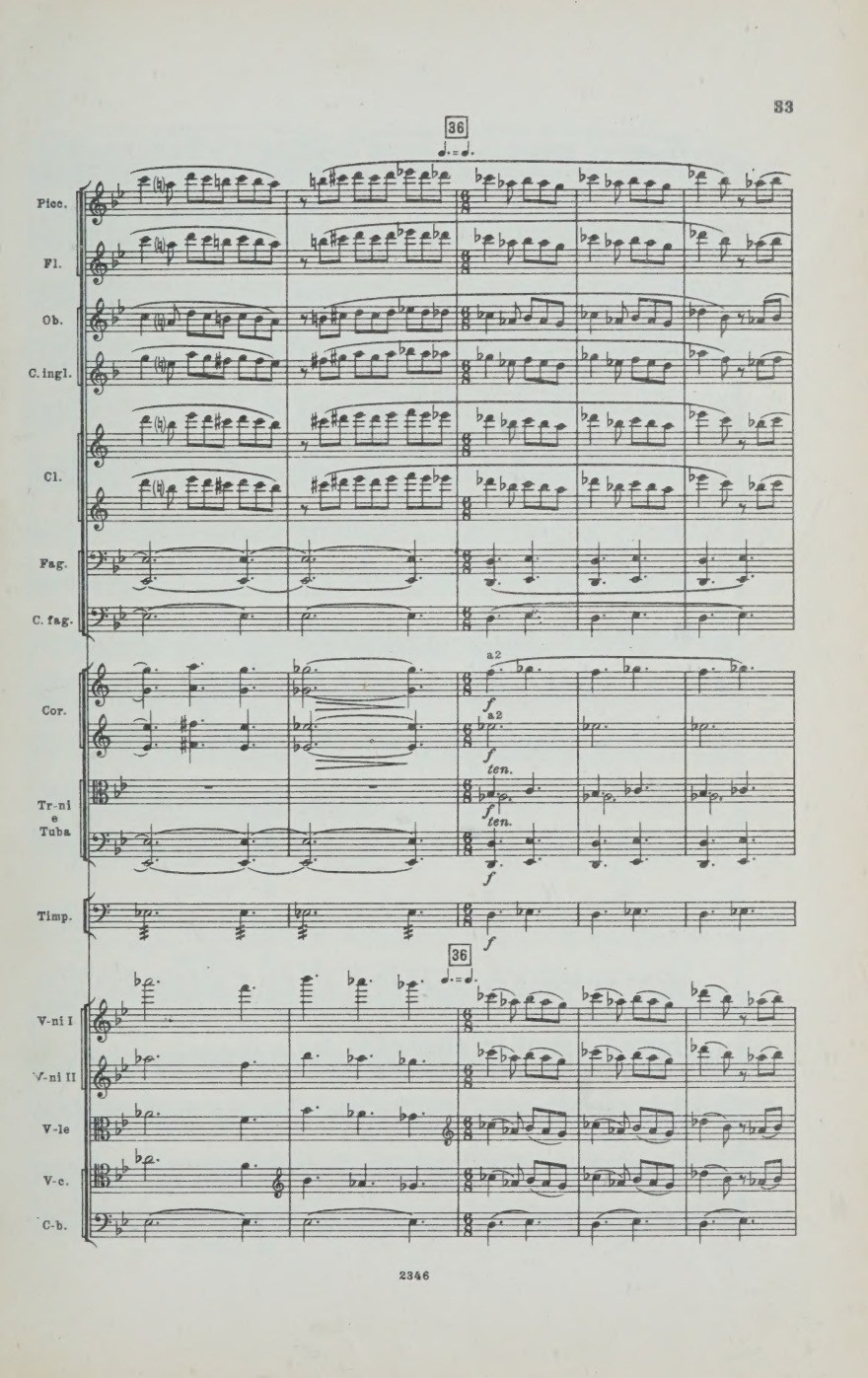

34
Picc.
ff espress.
Fl.
a2
ff espress.
Ob.
a2
ff espress.
C.ingl.
ff espress.
Cl.
a2
ff espress.
III
ff espress.
Fag.
ff
C.fag.
ff
Cor.
ff
f
ff
f
Tr-be
I.II
ff
senza sord.
mf
Tr-ni e Tuba
mf
senza sord.
mf
Timp.
mf
34
V-ni I
f
unis.
V-ni II
f
V-le
f
V-c.
f
C-b.
f

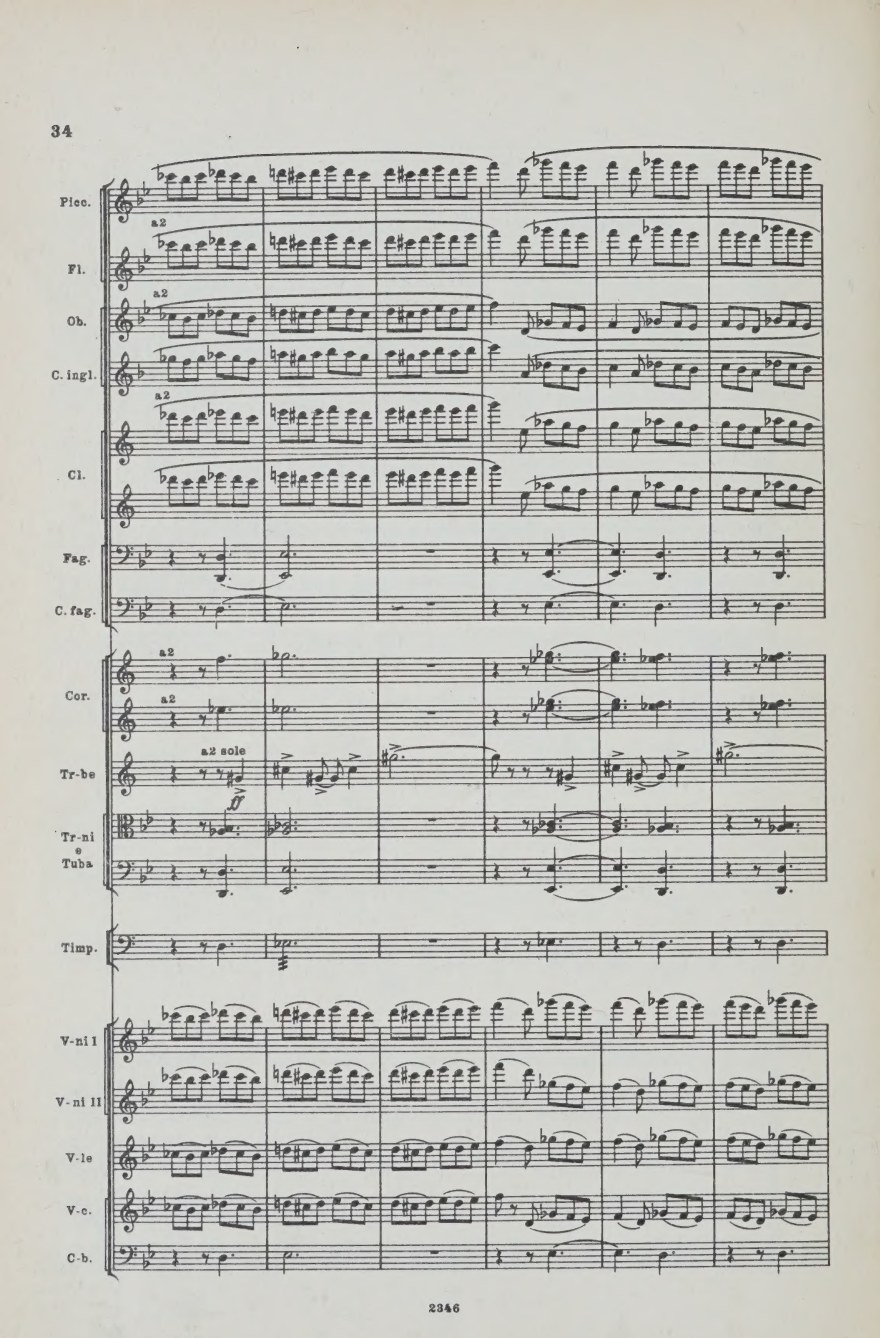

Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
C. fag.
Cor.
mf
mf
Tr-be
I sola
ff
Tr-ni e Tuba
Timp.
mf
V-ni I
V-ni II
V-le
V-c.
C-b.

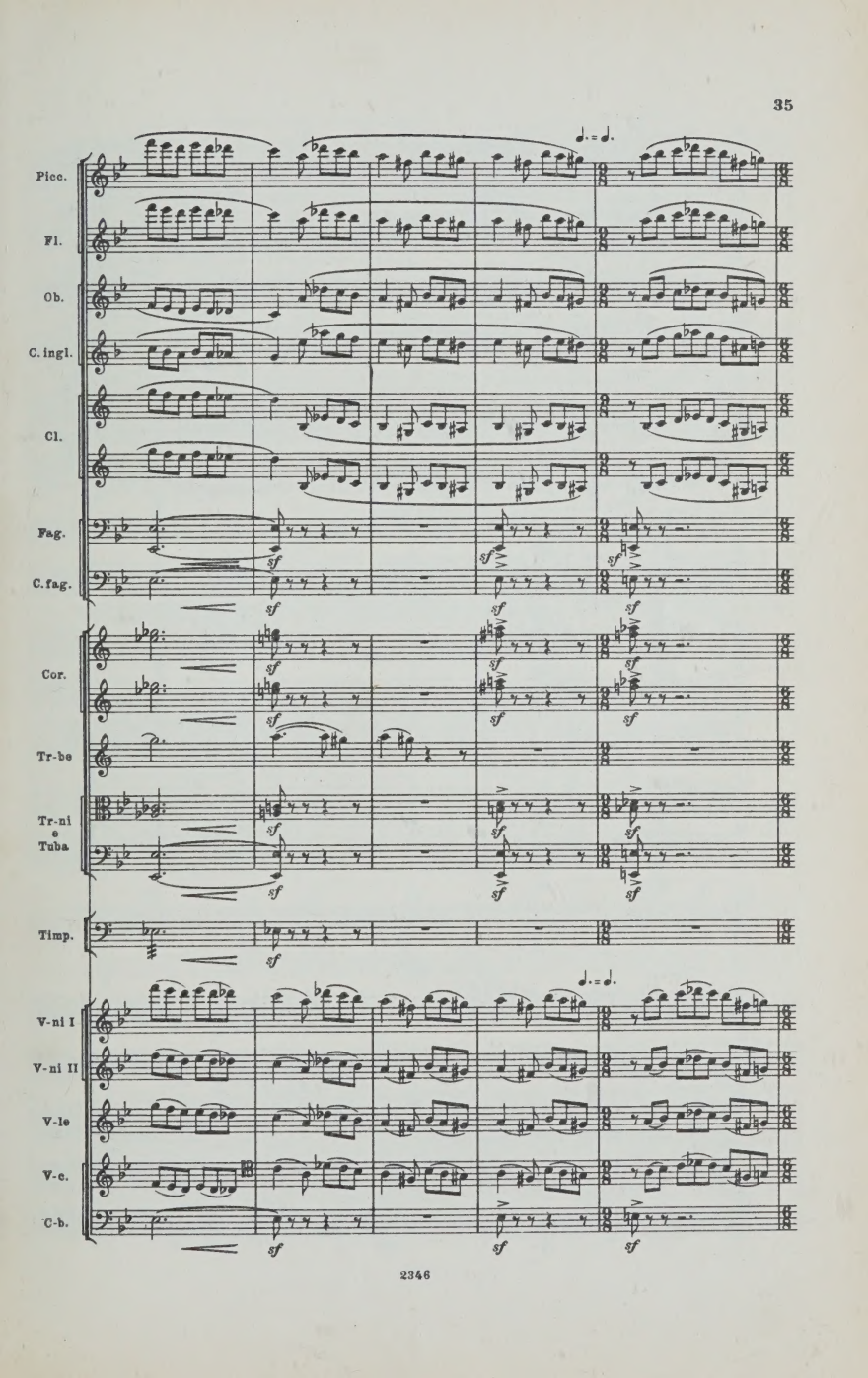

Picc.
a2
Fl.
a2
Ob.
C. ingl.
a2
Cl.
Fag.
C. fag.
Cor.
a2 soli
ff
a2 soli
ff
I
II
Tr-be
mf
senza sord.
mf
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.

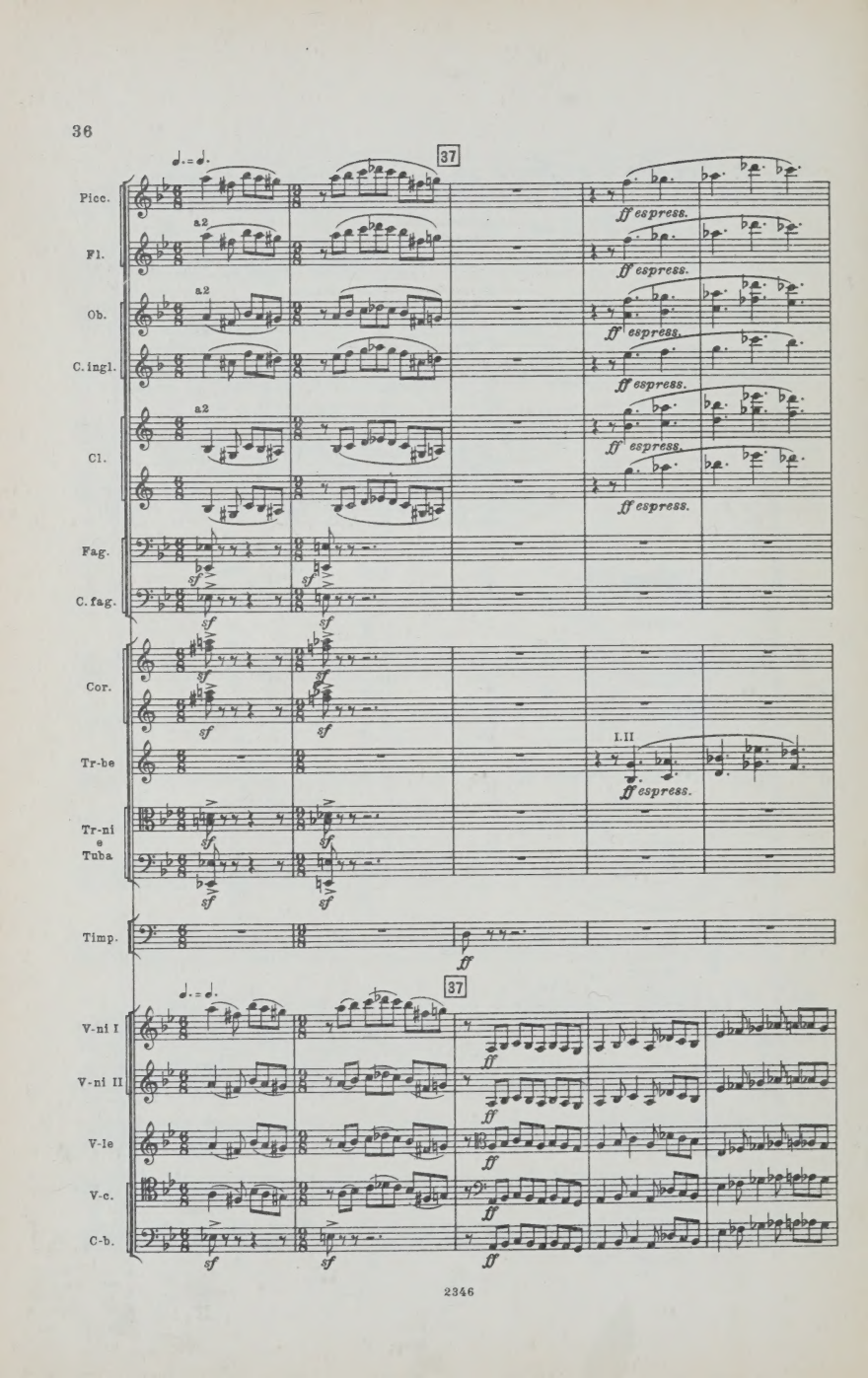

35
Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
C. fag.
Cor.
mf
mf
a 2
Tr-be
mf
Tr-ni e Tuba
Timp.
mf
35
V-ni I
espress.
V-ni II
espress.
V-le
espress.
V-c.
espress.
C-b.

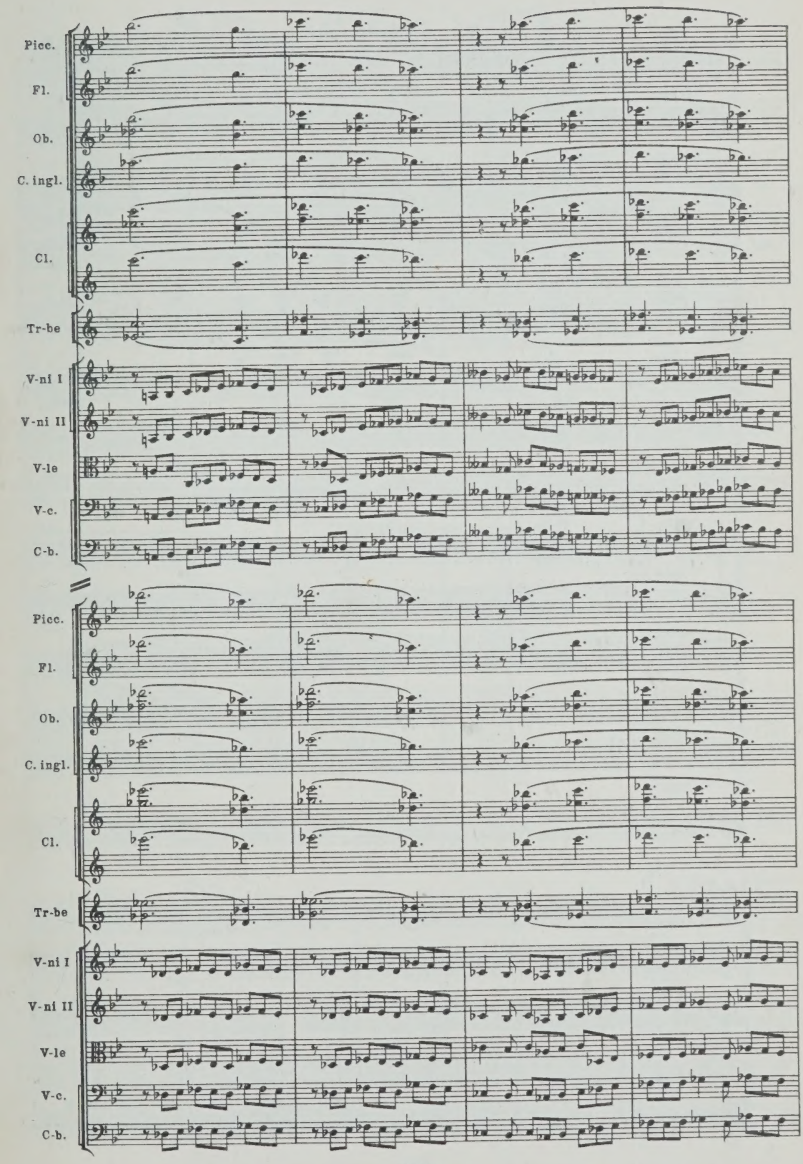

Picc.
Fl.
a2
Ob.
a2
C. ingl.
Cl.
a2
Fag.
C. fag.
Cor.
a2
a2 soli
ff
a2
a2 soli
ff
ff
Tr-be
a2
ff
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.

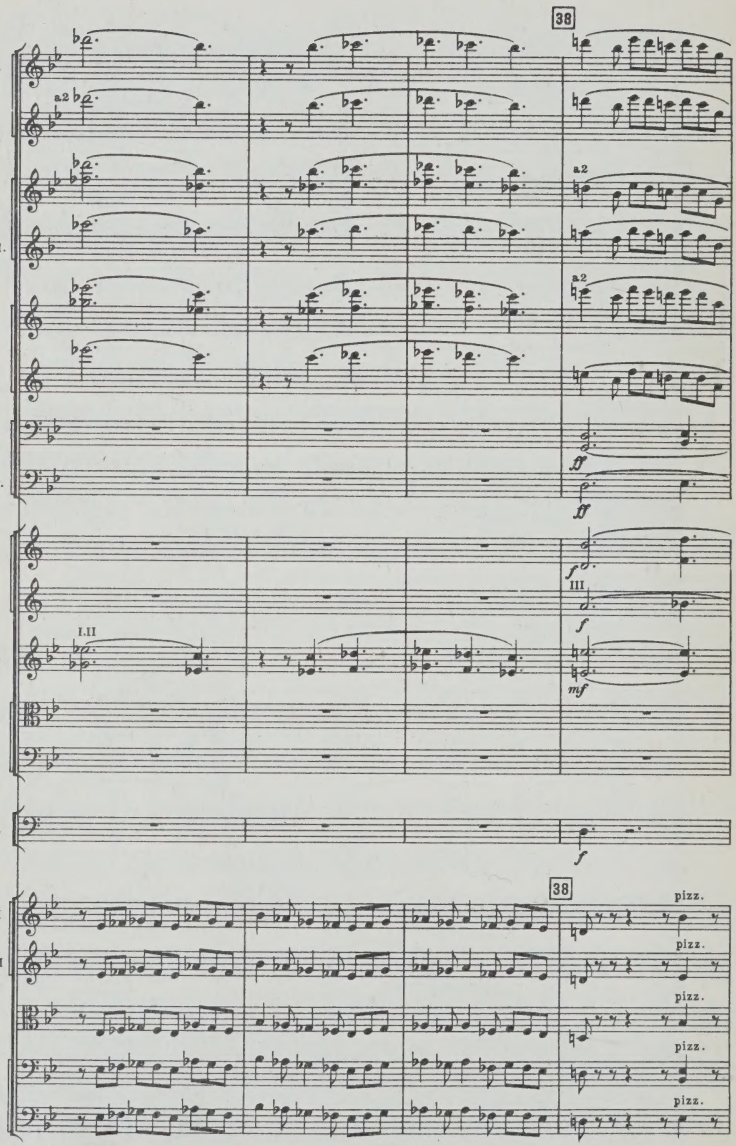

36
Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
C. fag.
Cor.
a2
f
a2
f
ten.
Tr-ni e Tuba
f
ten.
f
Timp.
f
36
V-ni I
V-ni II
V-le
V-c.
C-b.

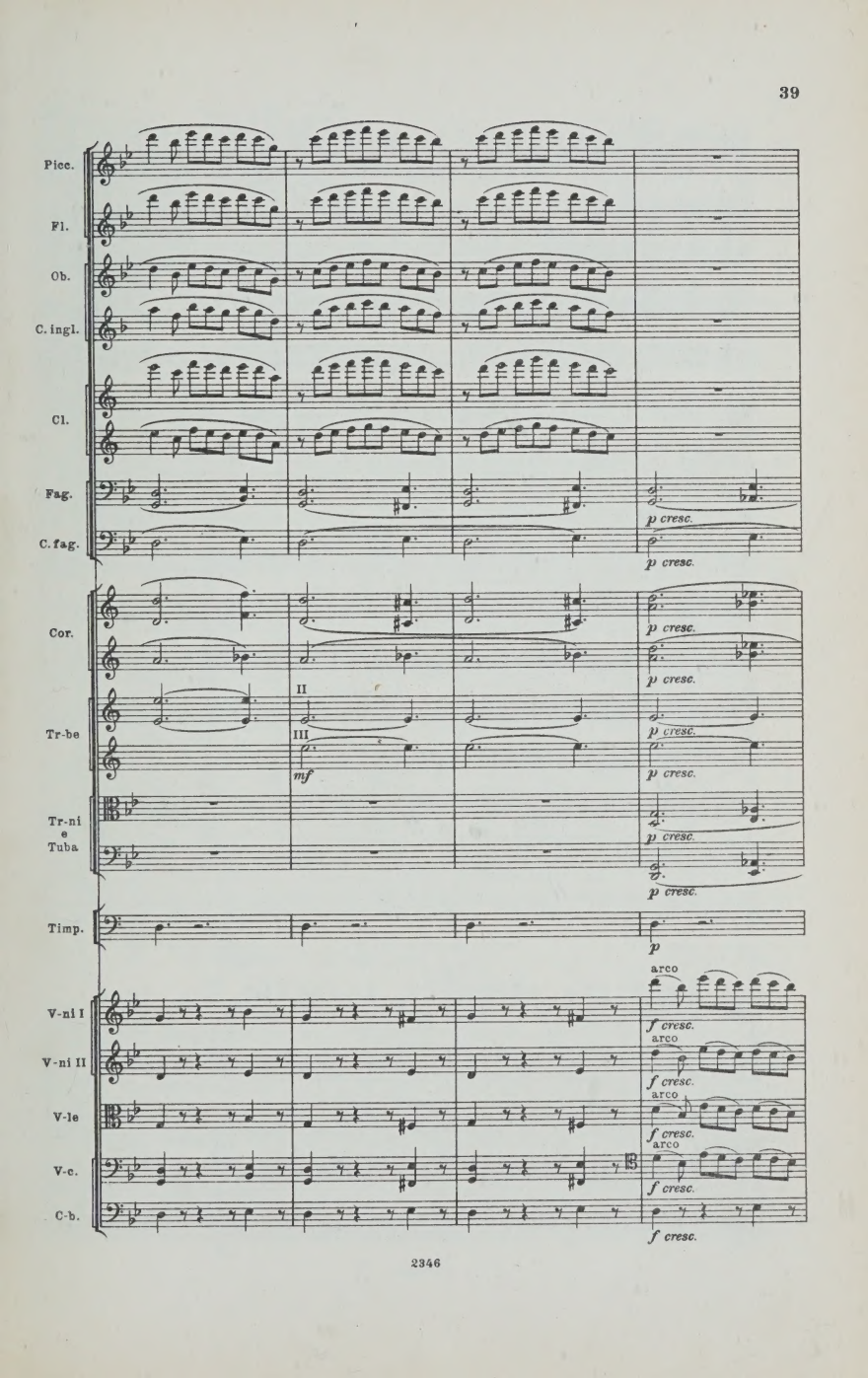

Picc.
Fl.
a2
Ob.
a2
C. ingl.
a2
Cl.
Fag.
C. fag.
Cor.
a2
a2
Tr-be
a2 sole
f
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.

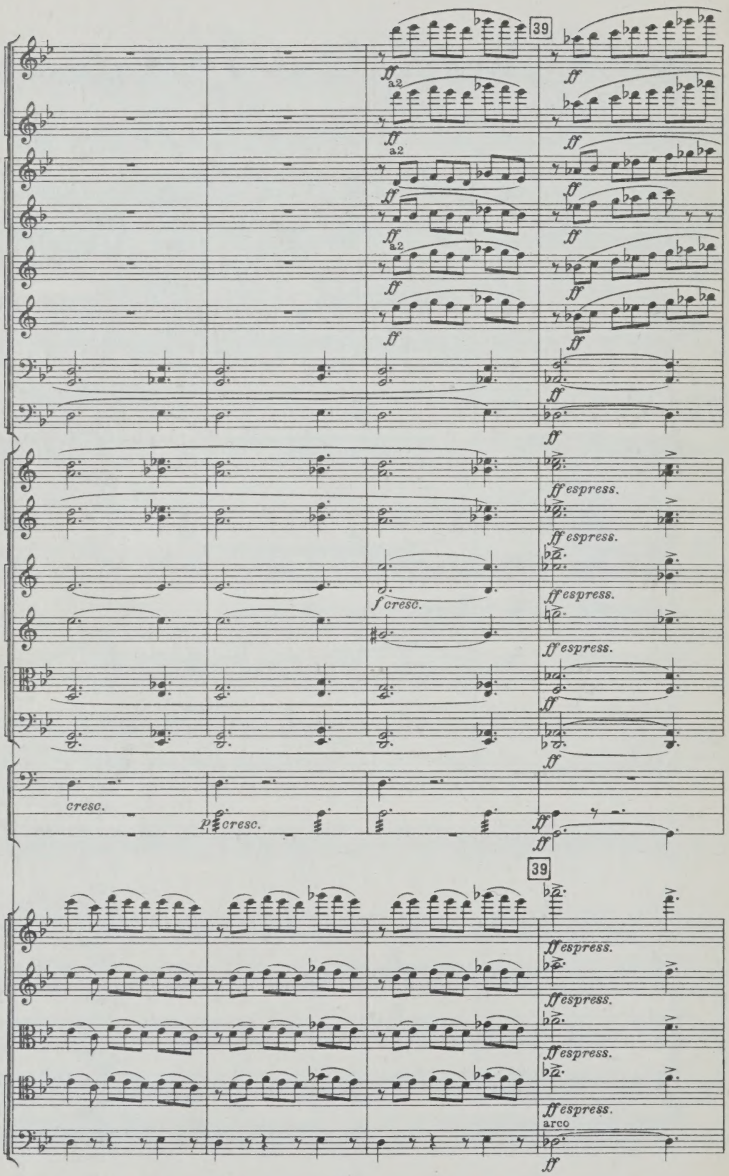

Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
sf

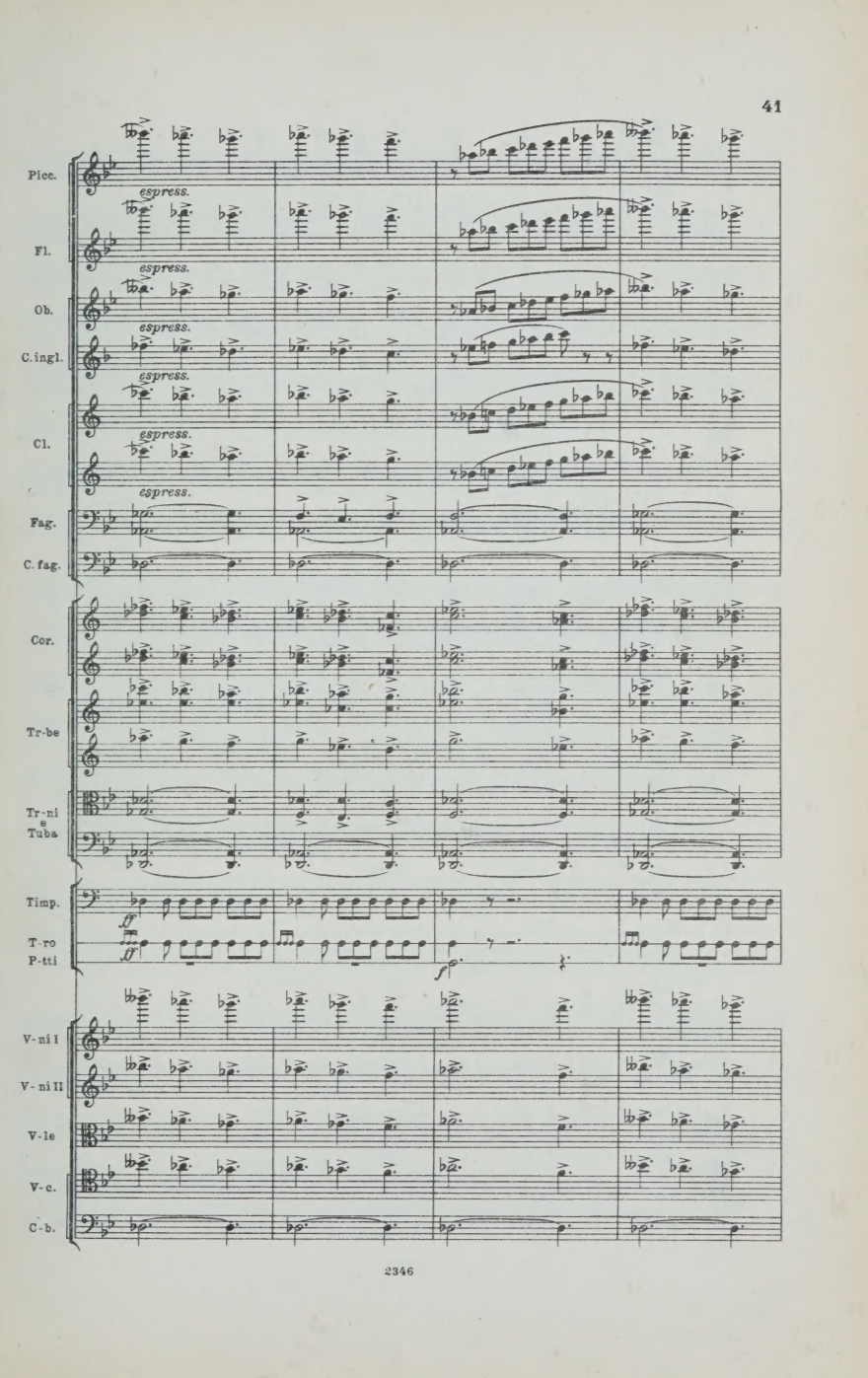

37
Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
I. II
ff espress.
sf
ff

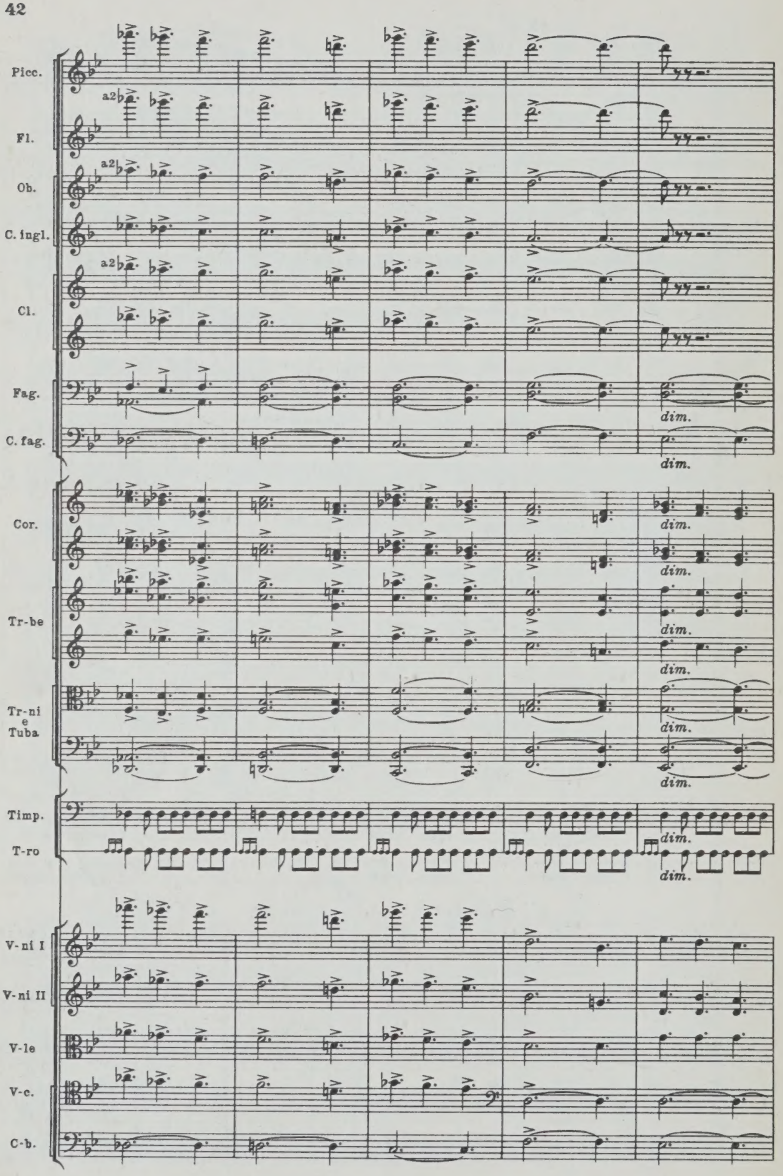

Picc.
Fl.
Ob.
C. ingl.
Cl.
Tr-be
V-ni I
V-ni II
V-le
V-c.
C-b.
Picc.
Fl.
Ob.
C. ingl.
Cl.
Tr-be
V-ni I
V-ni II
V-le
V-c.
C-b.

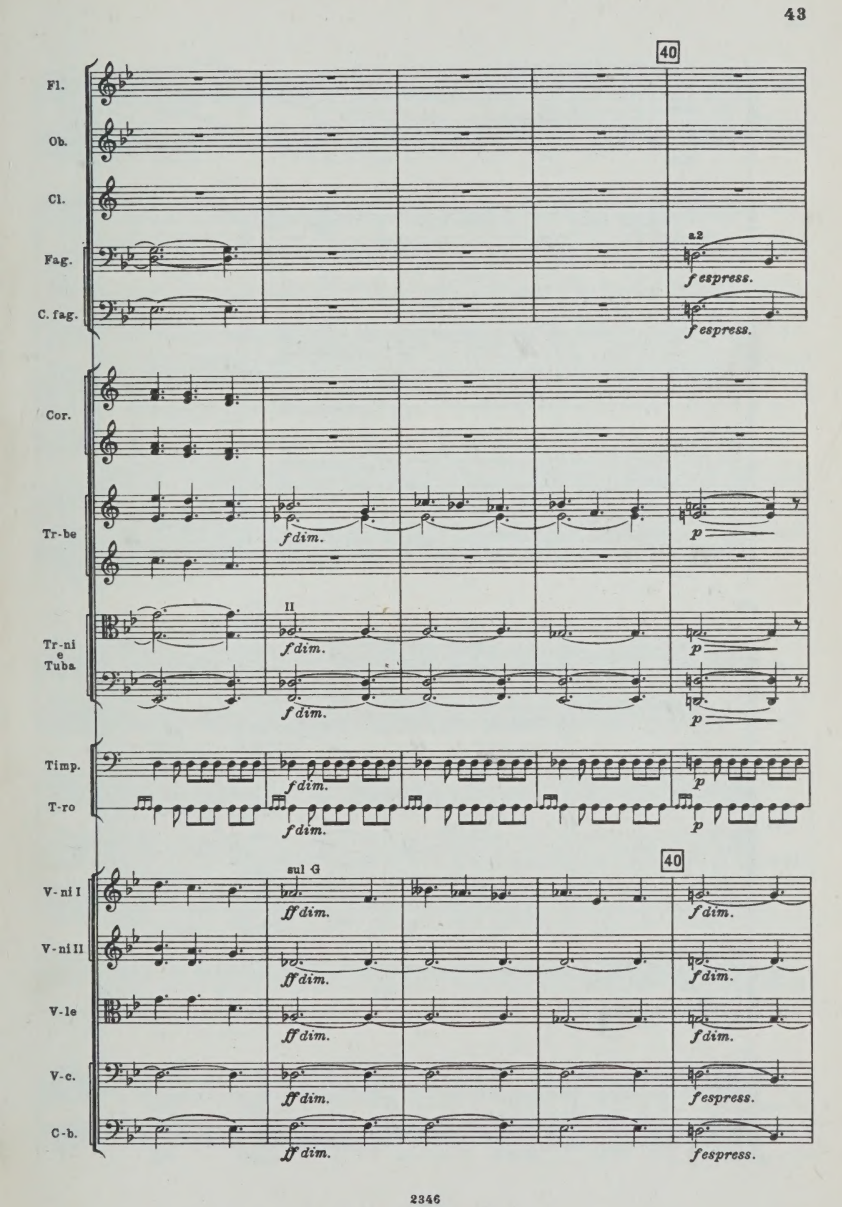

38
Picc.
Fl.
a2
Ob.
a2
C. ingl.
Cl.
a2
Fag.
ff
C. fag.
ff
Cor.
f
III
f
Tr-be
I.II
mf
Tr-ni e Tuba
Timp.
f
38
V-ni I
pizz.
V-ni II
pizz.
V-le
pizz.
V-c.
pizz.
C-b.
pizz.

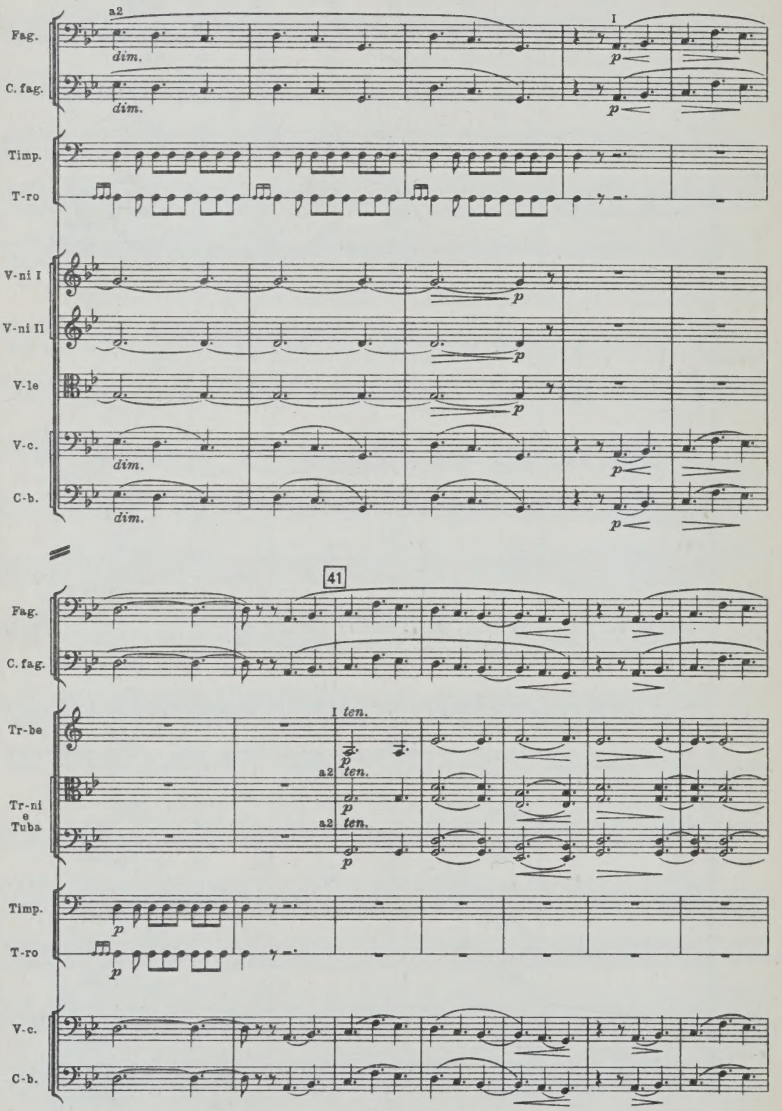

Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
C. fag.
p cresc.
Cor.
II
III
Tr-be
mf
Tr-ni e Tuba
Timp.
p
arco
V-ni I
V-ni II
V-le
V-c.
C-b.
f cresc.


39
Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
V-ni I
V-ni II
V-le
V-c.
C-b.
ff
a2
espress.
f cresc.
cresc.
P cresc.
arco


Picc.
espress.
Fl.
espress.
Ob.
espress.
C. ingl.
espress.
Cl.
espress.
Fag.
espress.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
ff
T-ro P-tti
ff
f
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
Fl.
a2
Ob.
C. ingl.
Cl.
Fag.
C. fag.
dim.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.

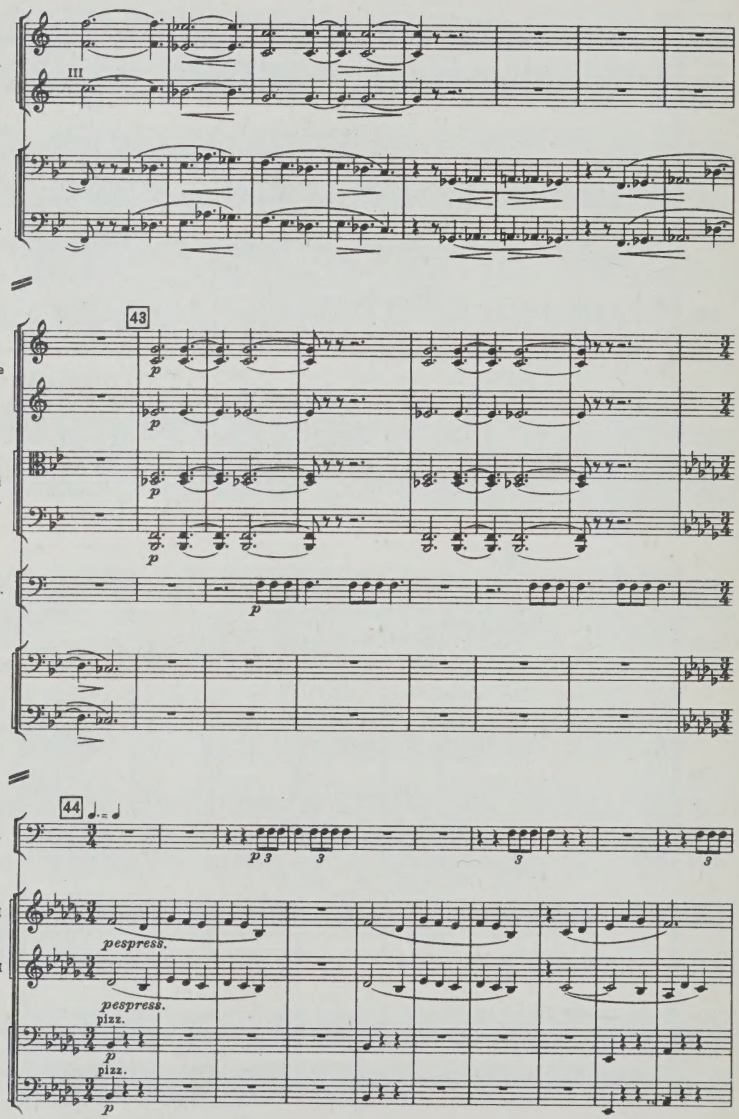

40
Fl.
Ob.
Cl.
Fag.
C. fag.
a2
f espress.
f espress.
Cor.
Tr-be
f dim.
p
II
Tr-ni e Tuba
f dim.
p
f dim.
p
Timp.
T-ro
f dim.
p
f dim.
p
sul G
40
V-ni I
ff dim.
f dim.
V-ni II
ff dim.
f dim.
V-le
ff dim.
f dim.
V-c.
ff dim.
f espress.
C-b.
ff dim.
f espress.

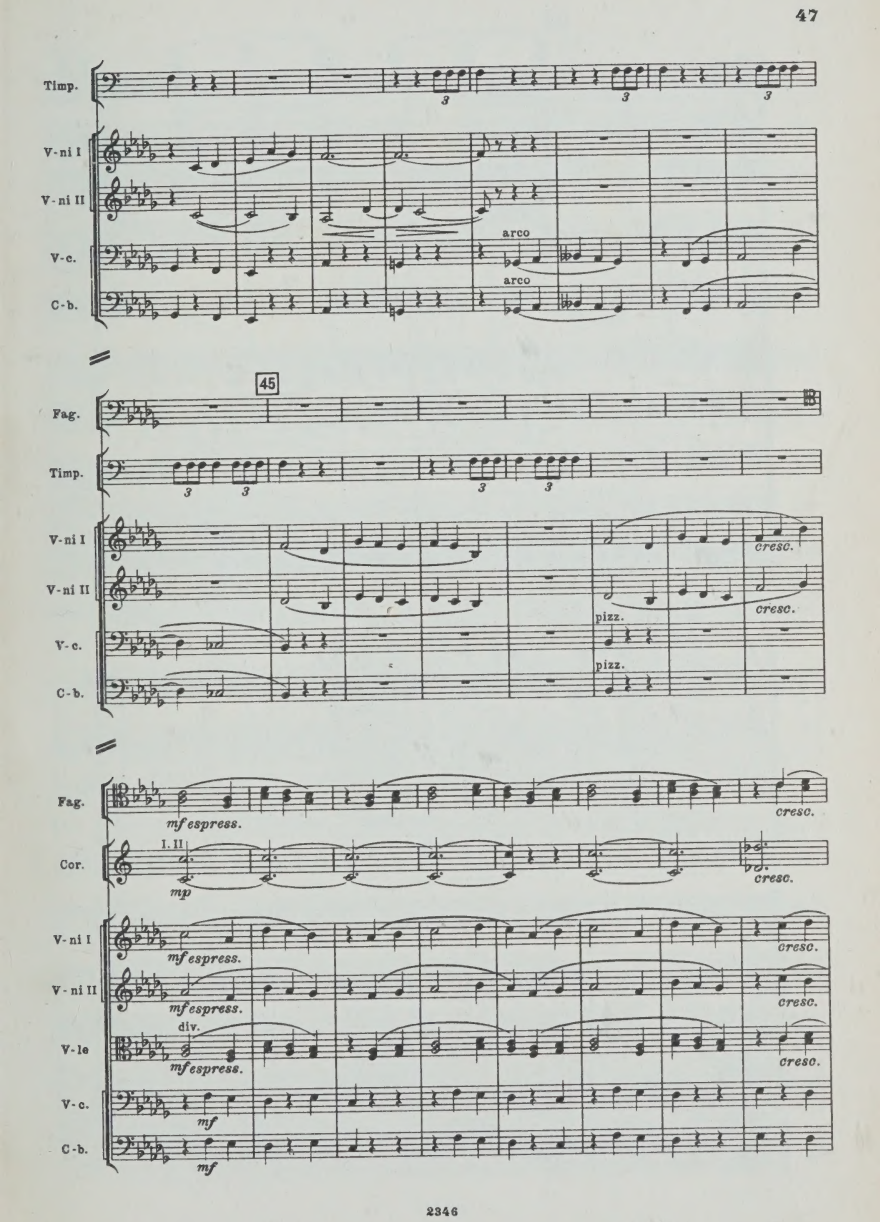

Fag.
C. fag.
Timp.
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
I
dim.
p
41
Tr-be
Tr-ni e Tuba
I ten.
a2 ten.

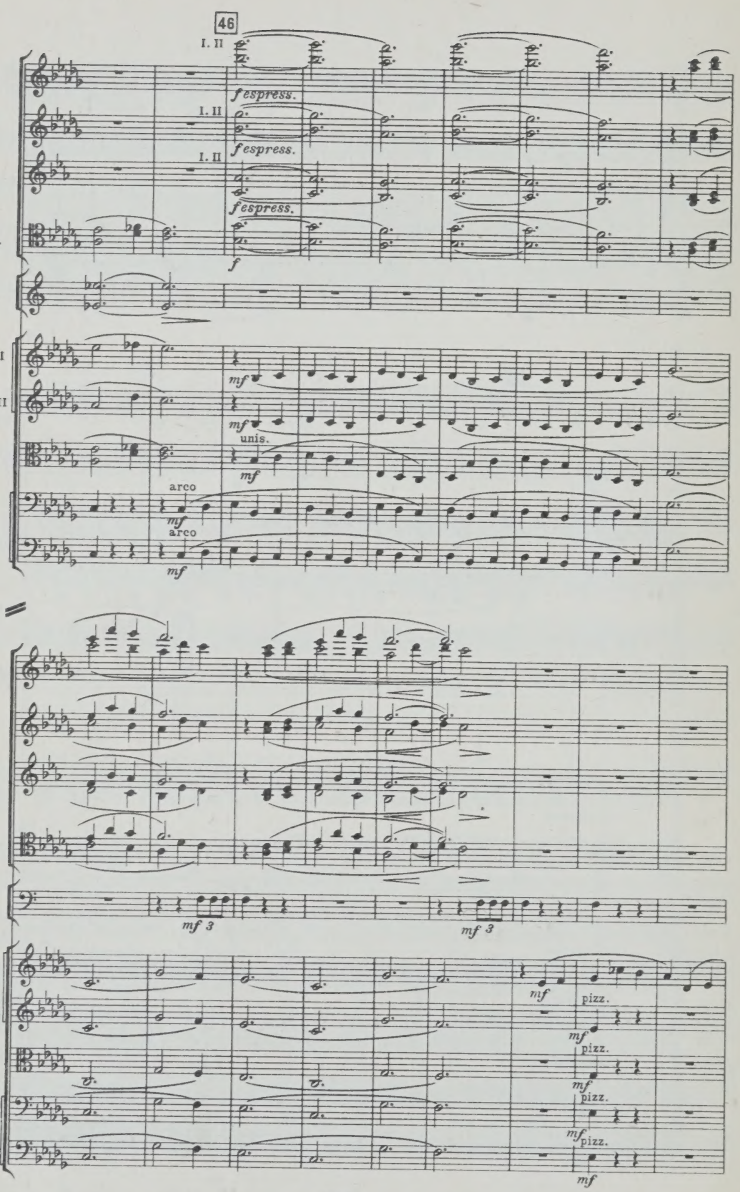
Fag.
C. fag.
Tr-be
Tr-ni e Tuba
a2
p
Timp.
T-ro
V-c.
C-b.

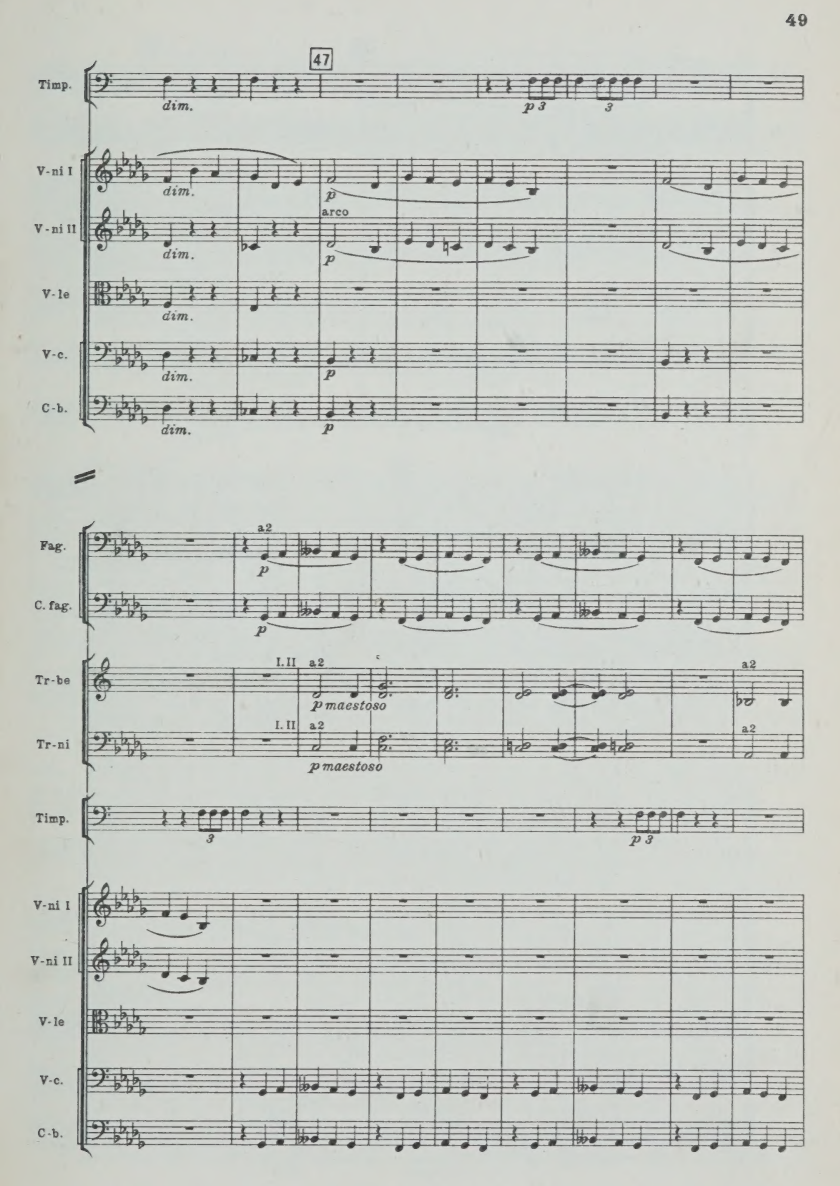
42

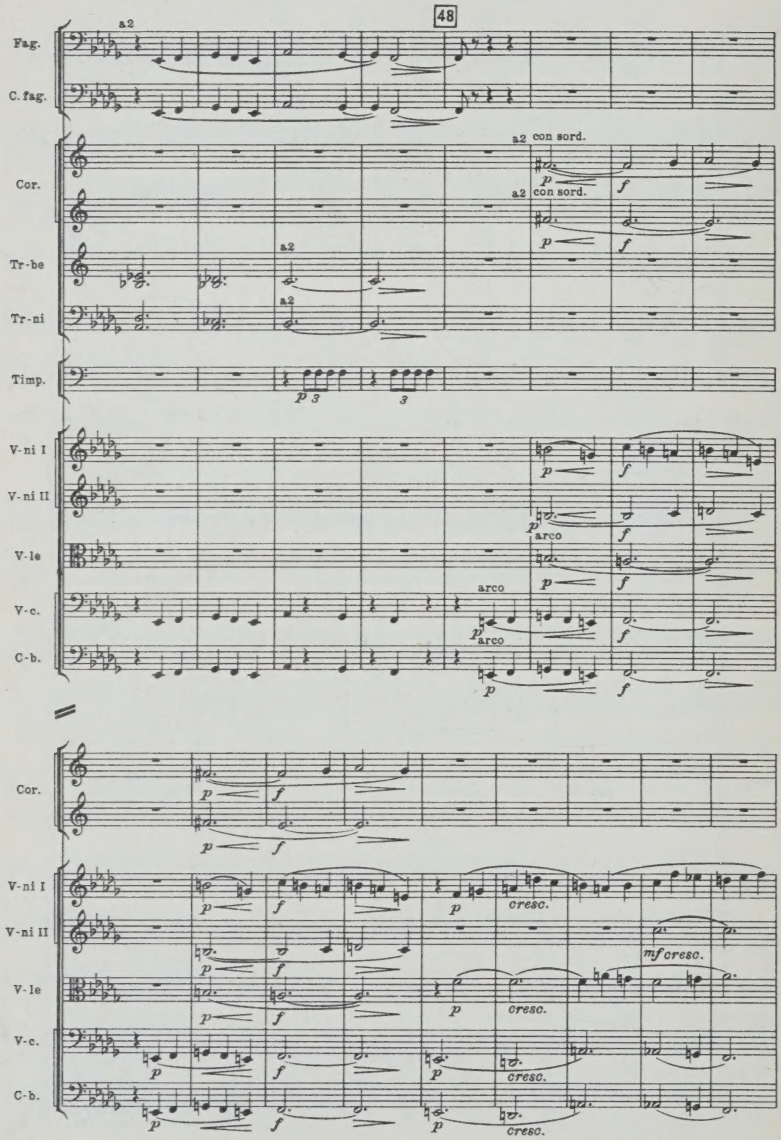
Cor.
III
pespress.
I

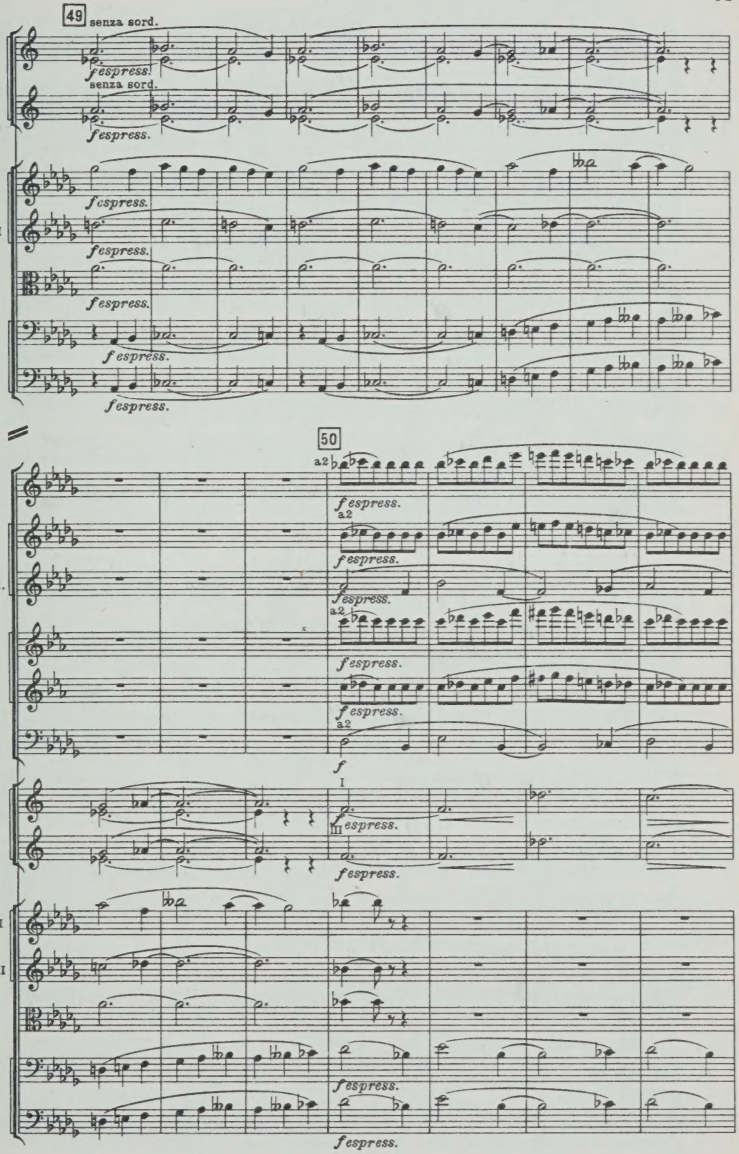

Cor.
III
V-c.
C-b.
43
Tr-be
p
Tr-ni e Tuba
Timp.
V-c.
C-b.
44
Timp.
p 3
3
V-ni I
pespress.
V-ni II
pespress.
V-c.
pizz.
p
C-b.
pizz.
p

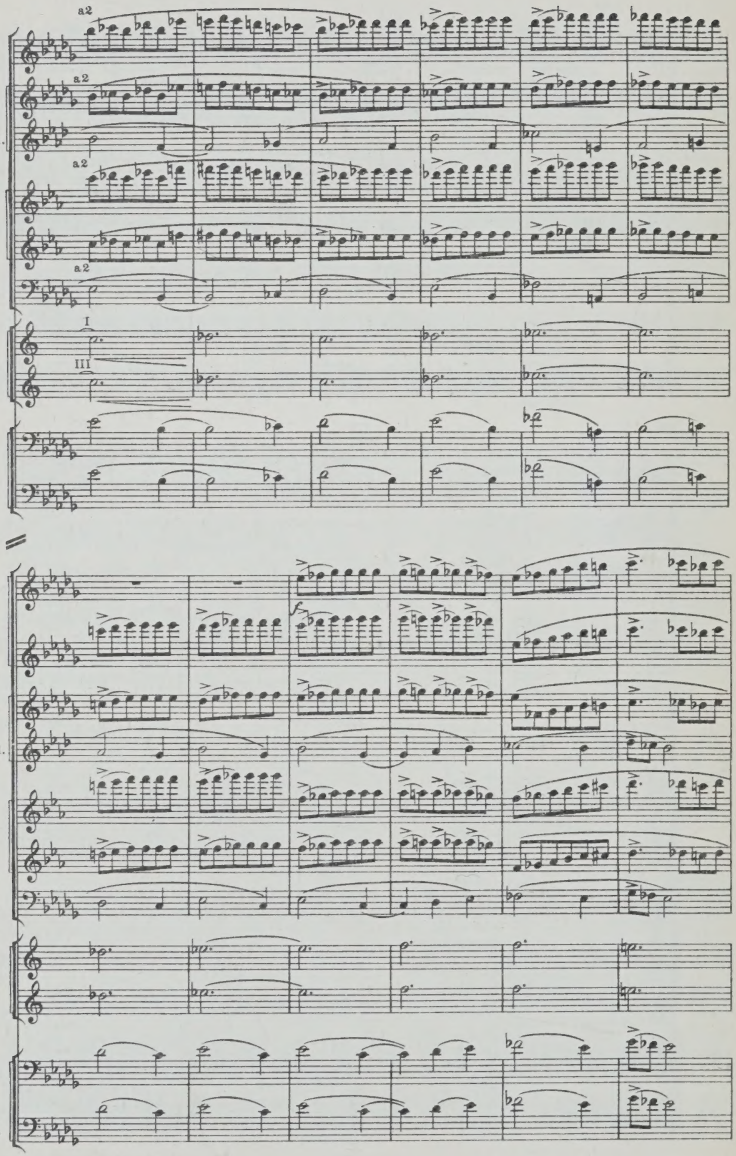

Timp.
V-ni I
V-ni II
V-c.
C-b.
arco
arco
45
Fag.
Timp.
V-ni I
V-ni II
V-c.
C-b.
cresc.
cresc.
pizz.
pizz.
Fag.
mf espress.
cresc.
Cor.
I. II
mp
cresc.
V-ni I
mf espress.
cresc.
V-ni II
mf espress.
cresc.
V-le
div.
mf espress.
cresc.
V-c.
mf
C-b.
mf


46
I. II
Fl.
Ob.
Cl.
Fag.
Cor.
V-ni I
V-ni II
V-le
V-c.
C-b.
Timp.
f espress.
f
mf
unis.
arco
mf 3
pizz.


47
Timp.
dim.
p 3
3
V-ni I
V-ni II
arco
V-le
V-c.
C-b.
p
Fag.
C. fag.
a2
I. II
Tr-be
Tr-ni
p maestoso


48
Fag.
C. fag.
a2
Cor.
a2 con sord.
a2 con sord.
Tr-be
Tr-ni
a2
a2
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
arco
arco
arco
Cor.
V-ni I
V-ni II
V-le
V-c.
C-b.
cresc.
mf cresc.
cresc.
cresc.
cresc.


49
senza sord.
Cor.
espress.
senza sord.
espress.
V-ni I
espress.
V-ni II
espress.
V-le
espress.
V-c.
espress.
C-b.
espress.
50
Fl.
a2
espress.
Ob.
a2
espress.
C. ingl.
espress.
Cl.
a2
espress.
espress.
Fag.
a2
f
Cor.
espress.
espress.
V-ni I
V-ni II
V-le
V-c.
espress.
C-b.
espress.


a2
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C.ingl.
Cl.
Fag.
Cor.
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III
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C-b.
Picc.
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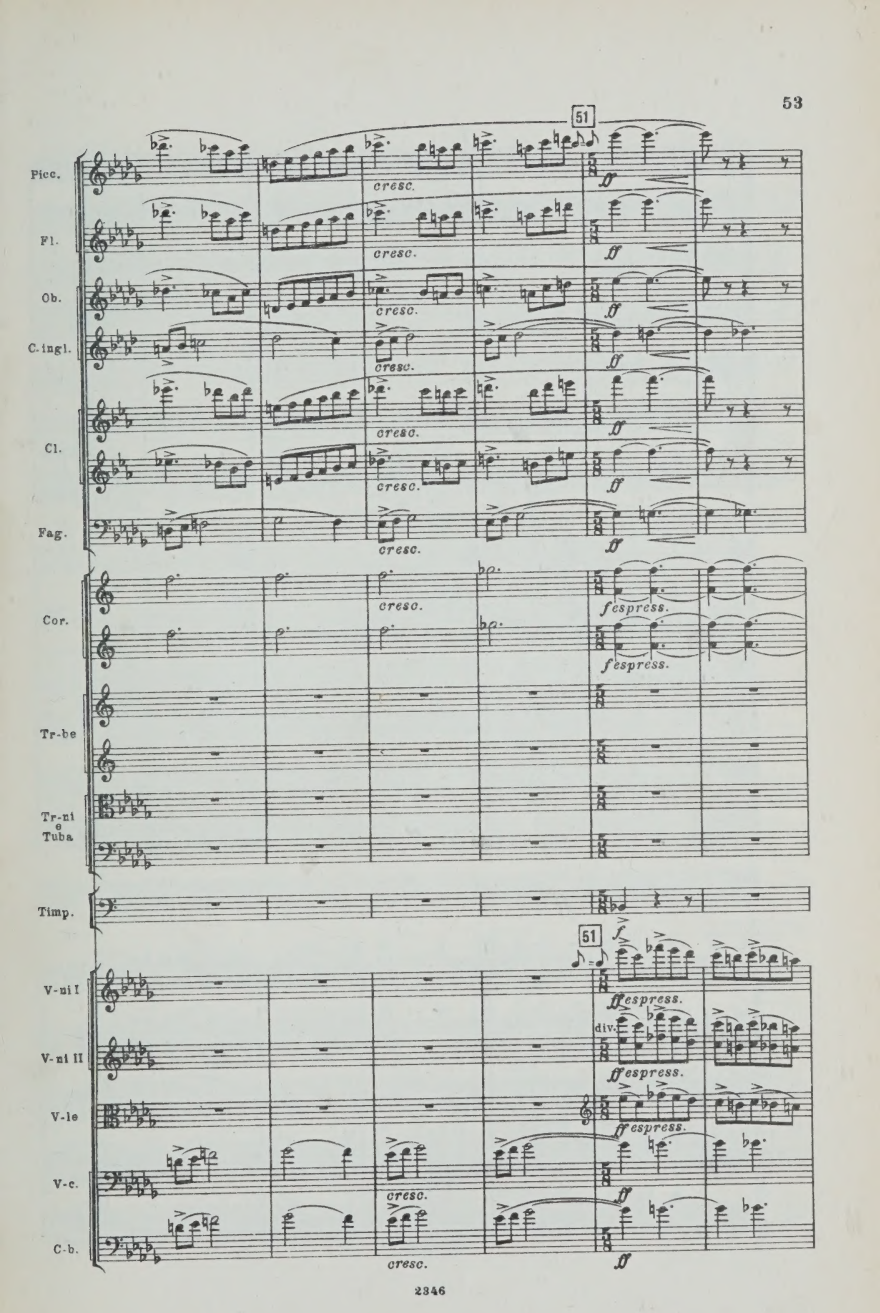
C.ingl.
Cl.
Fag.
Cor.
V-c.
C-b.


51
Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
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V-c.
C-b.
cresc.
ff
fespress.
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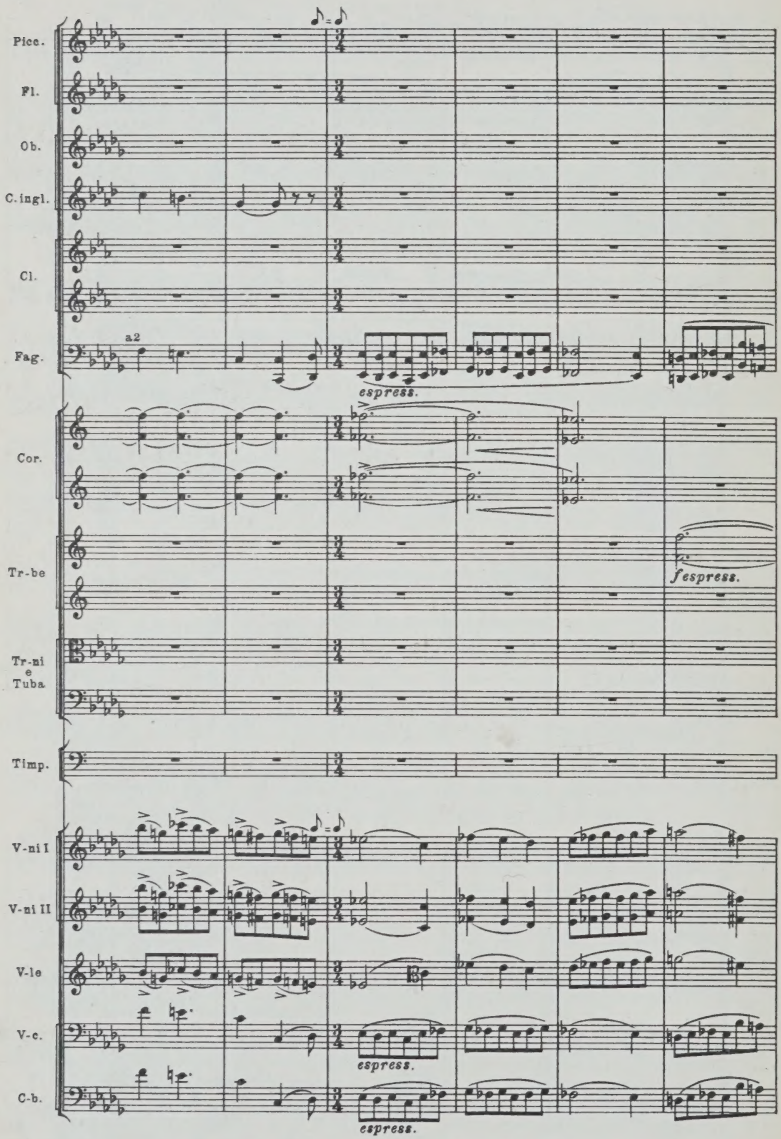
div.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V-ni II
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espress.
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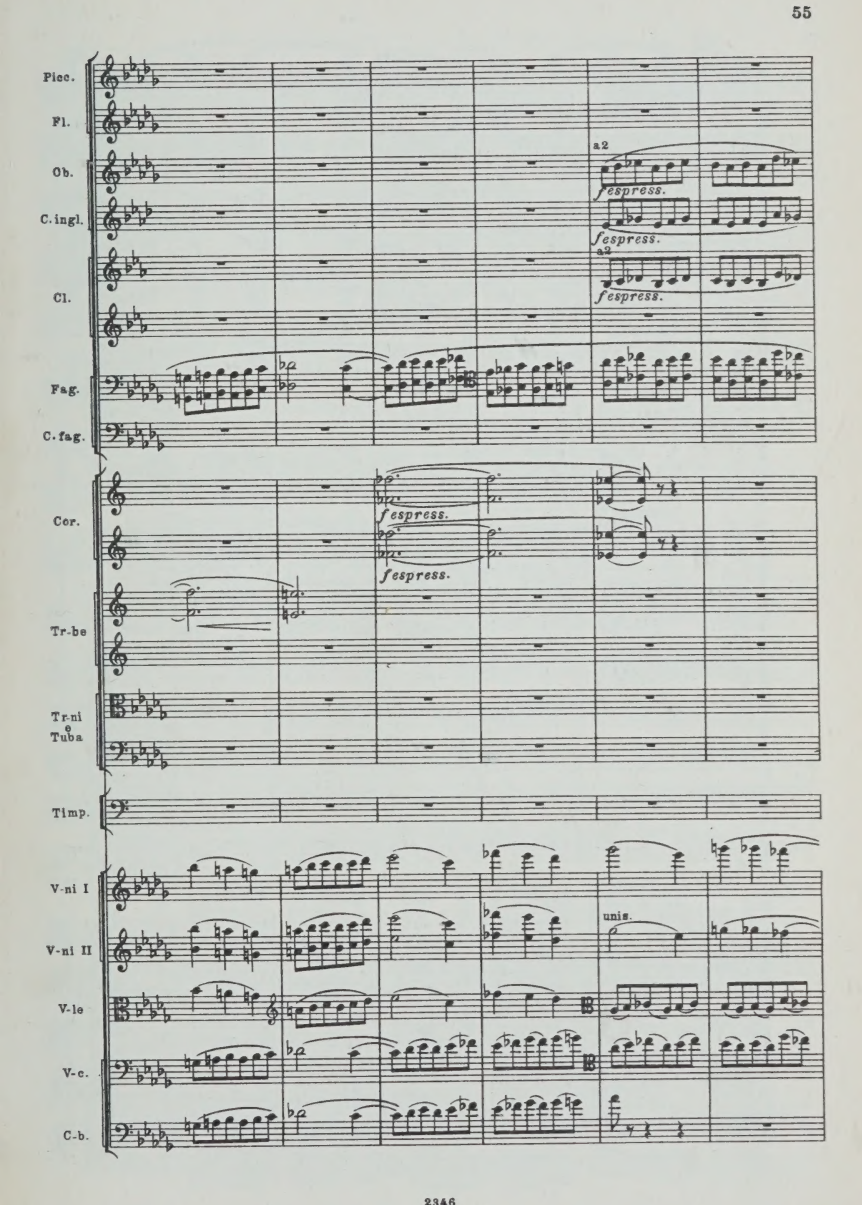
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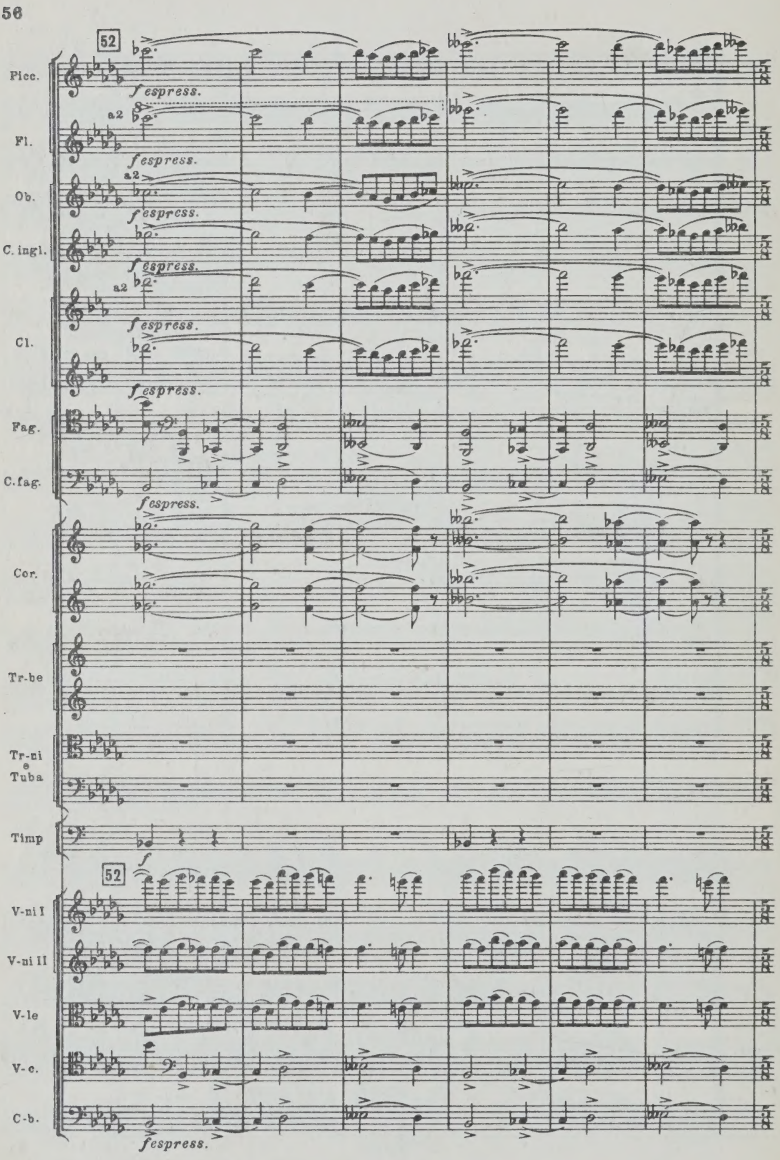
52
Picc.
f espress.
a2
Fl.
f espress.
a2
Ob.
f espress.
C. ingl.
f espress.
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Timp
52
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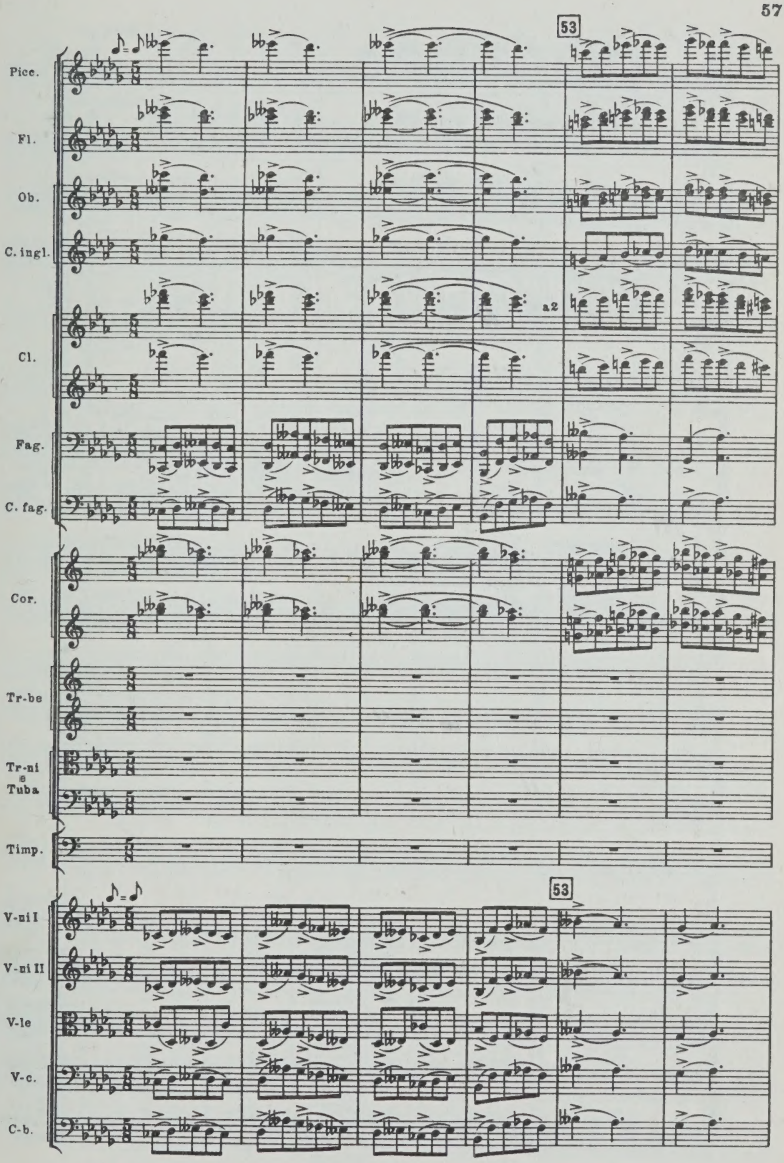
V-ni I
V-ni II
V-le
V-c.
C-b.
f espress.


53
Picc.
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Timp.
53
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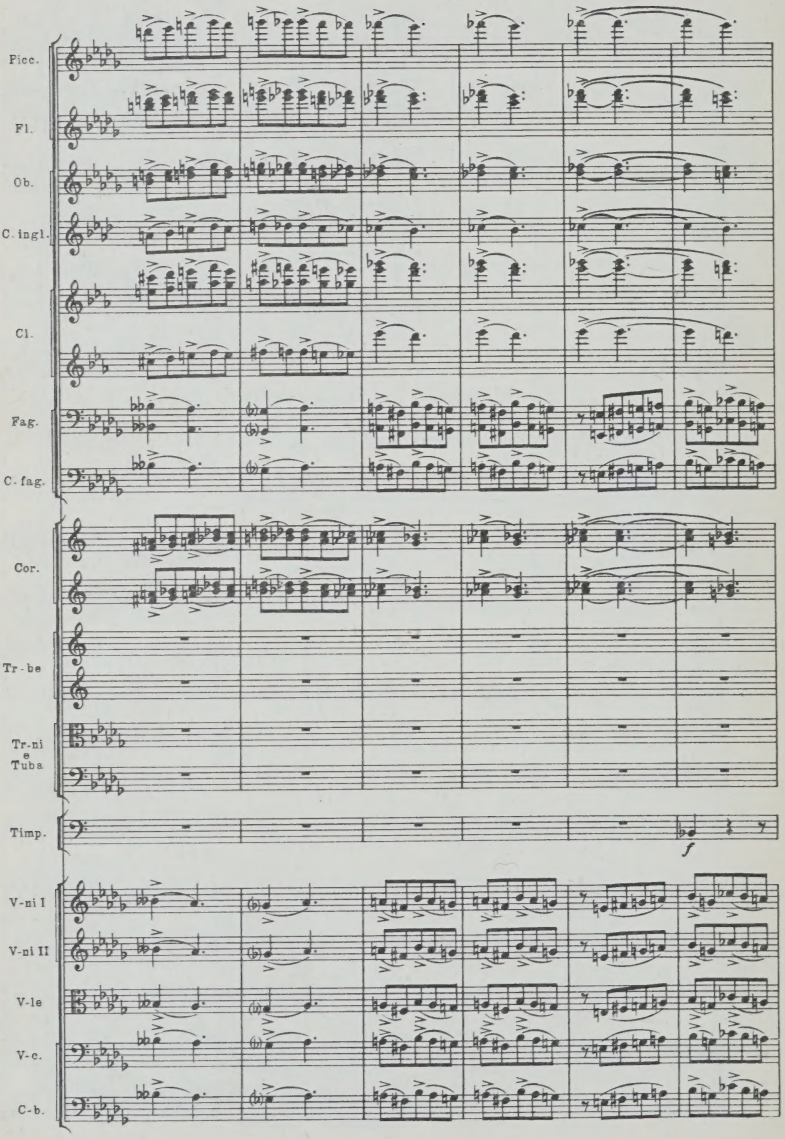
V-c.
C-b.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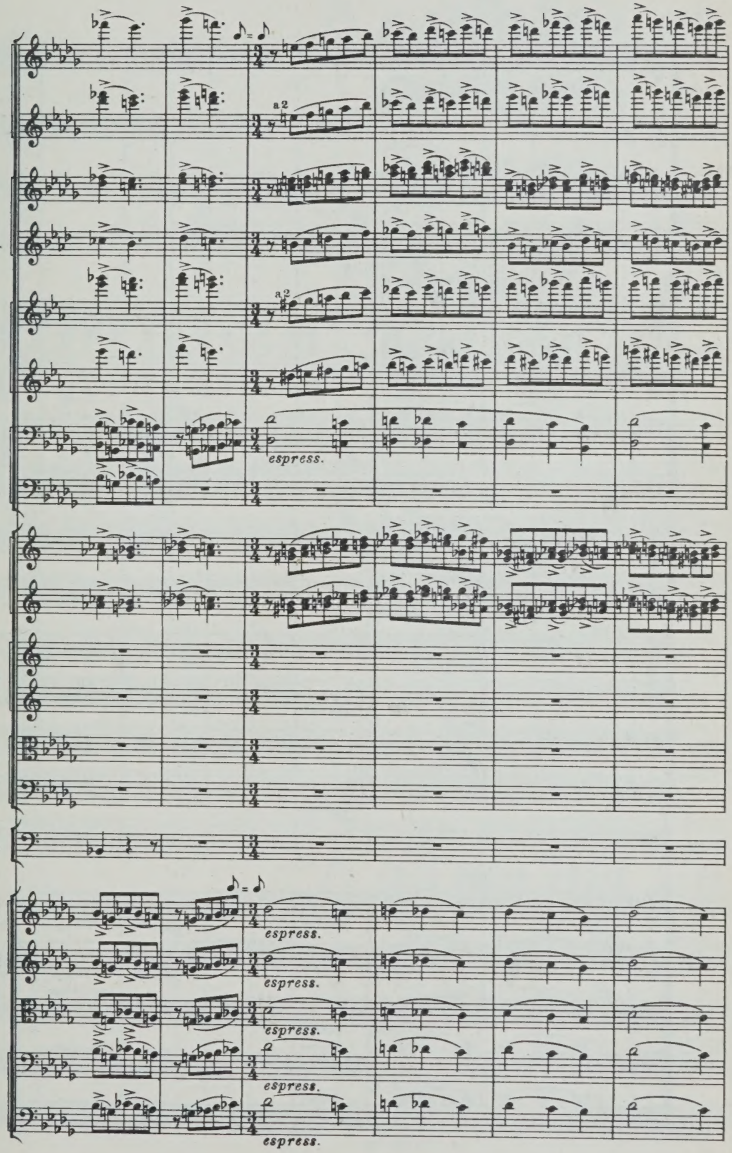
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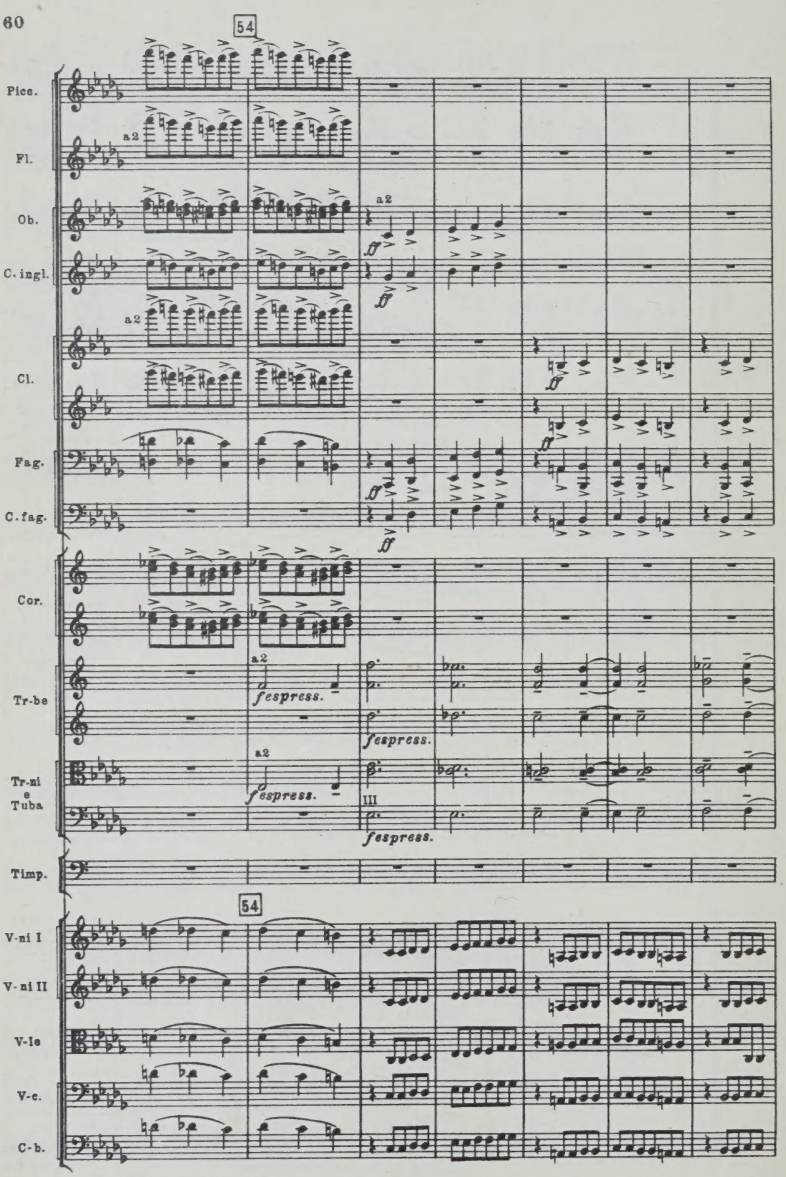
54
Picc.
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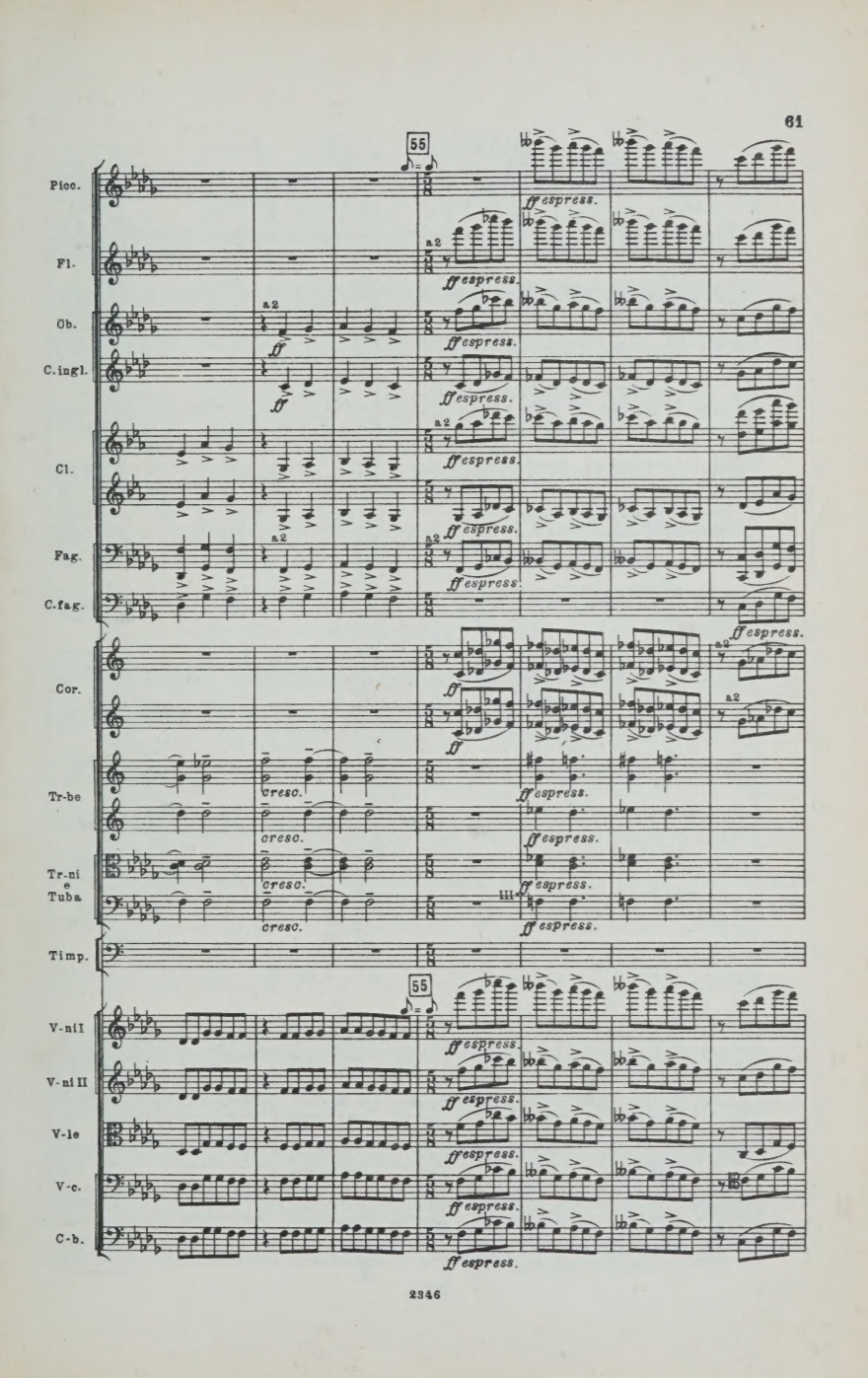
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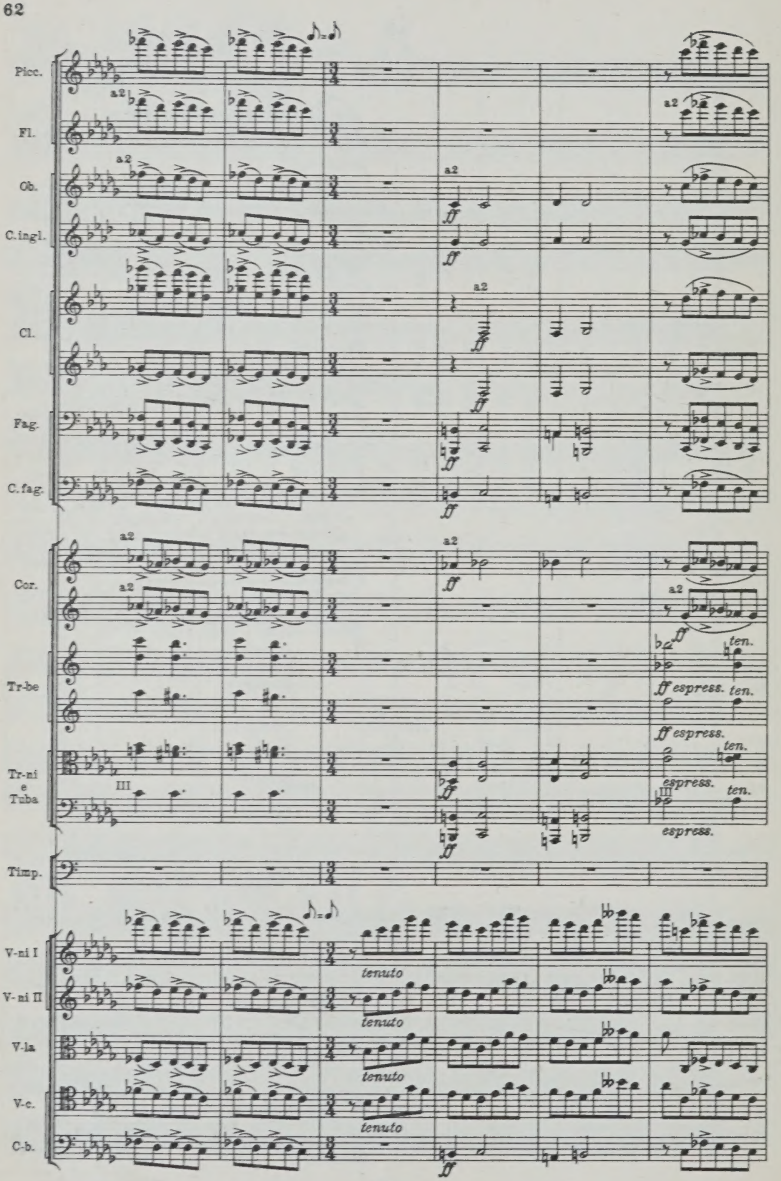
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Fag.
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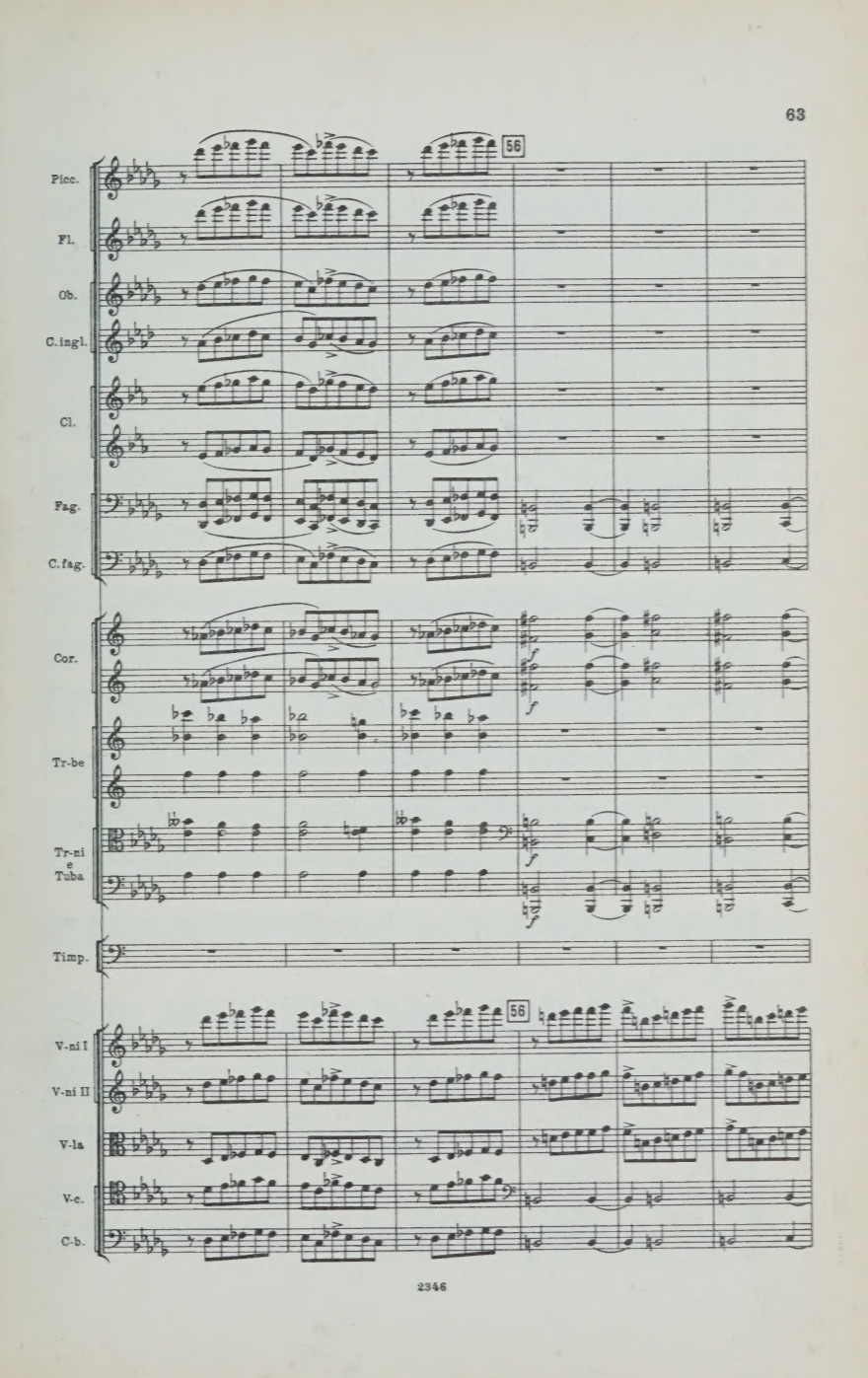
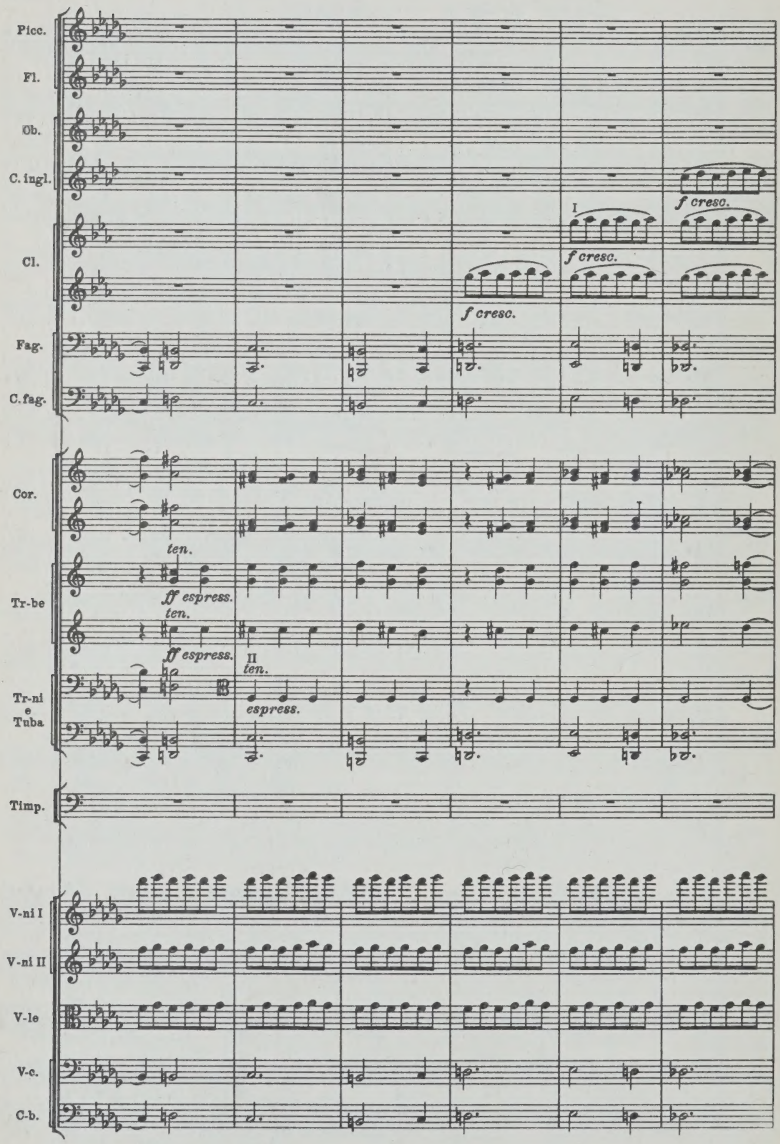

56
Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
56
V-ni I
V-ni II
V-la
V-c.
C-b.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Cor.
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Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
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f cresc.
f cresc.
f cresc.
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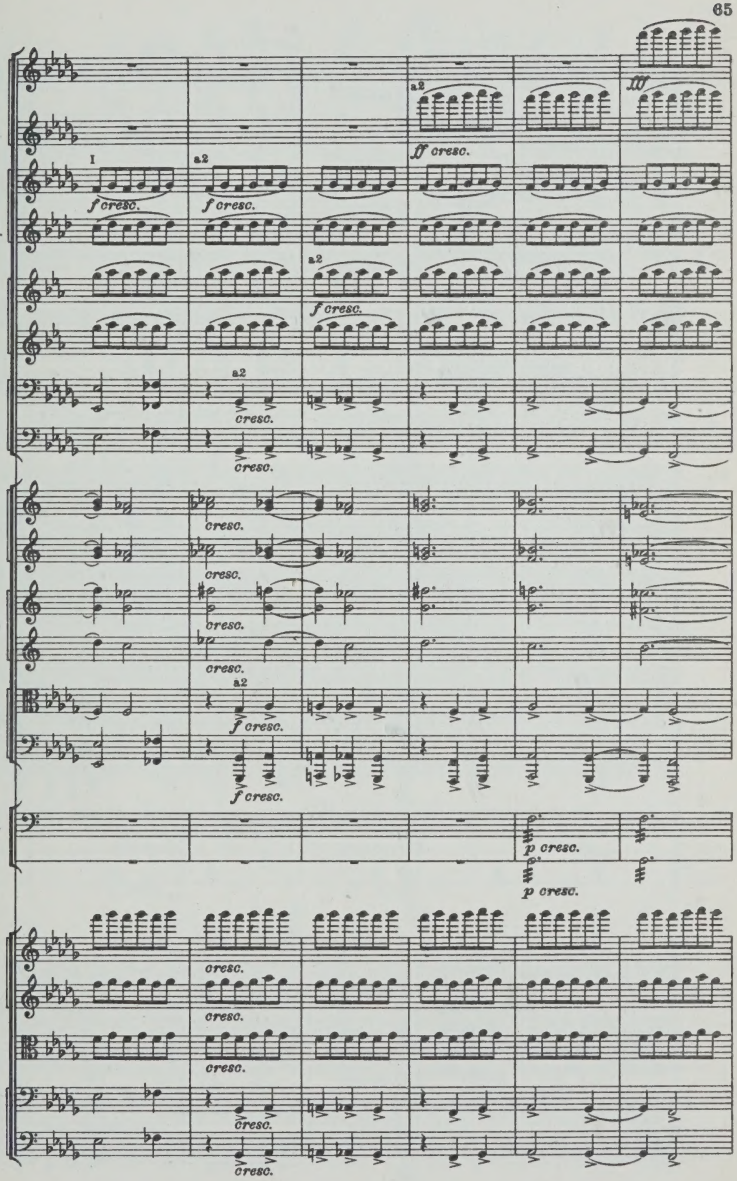
ten.
ff espress.
II
ten.
espress.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Cl.
Fag.
C. fag.
Cor.
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Tr-ni e Tuba
Timp.
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V-ni I
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V-c.
C-b.
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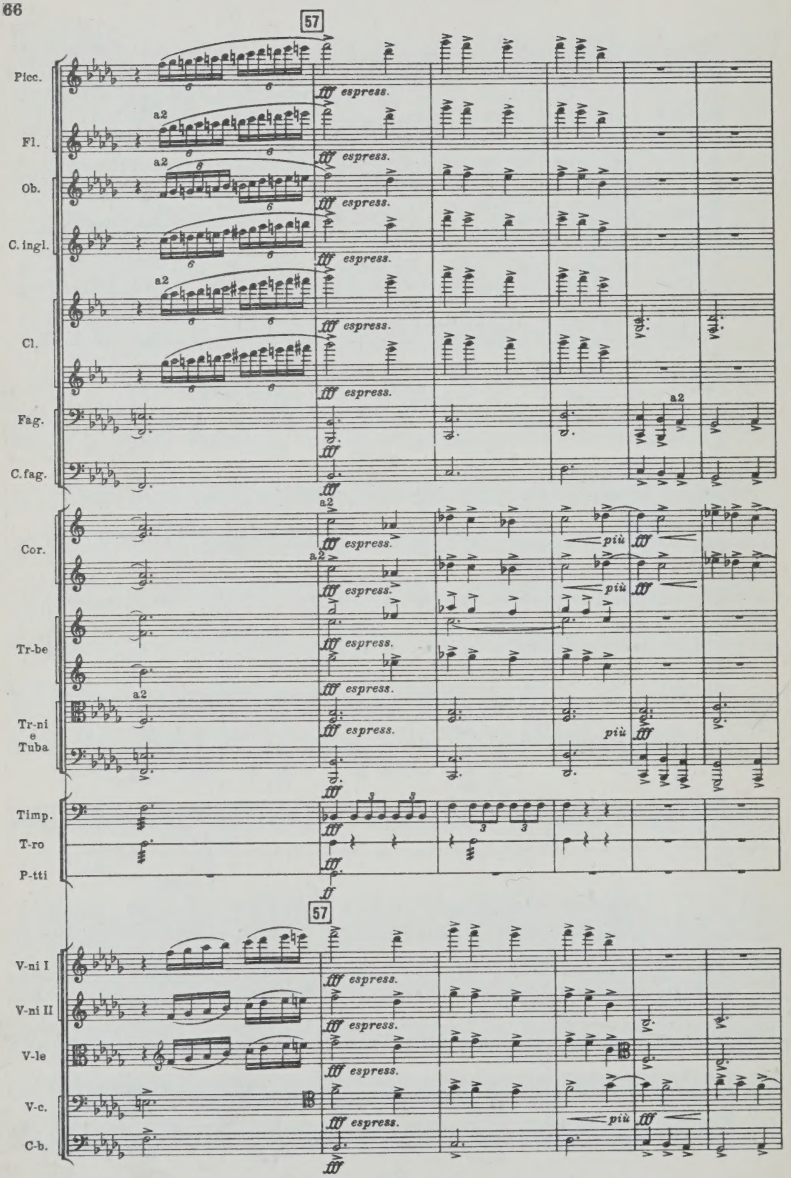
ff cresc.
cresc.
p cresc.


57
Picc.
Fl.
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Fag.
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57

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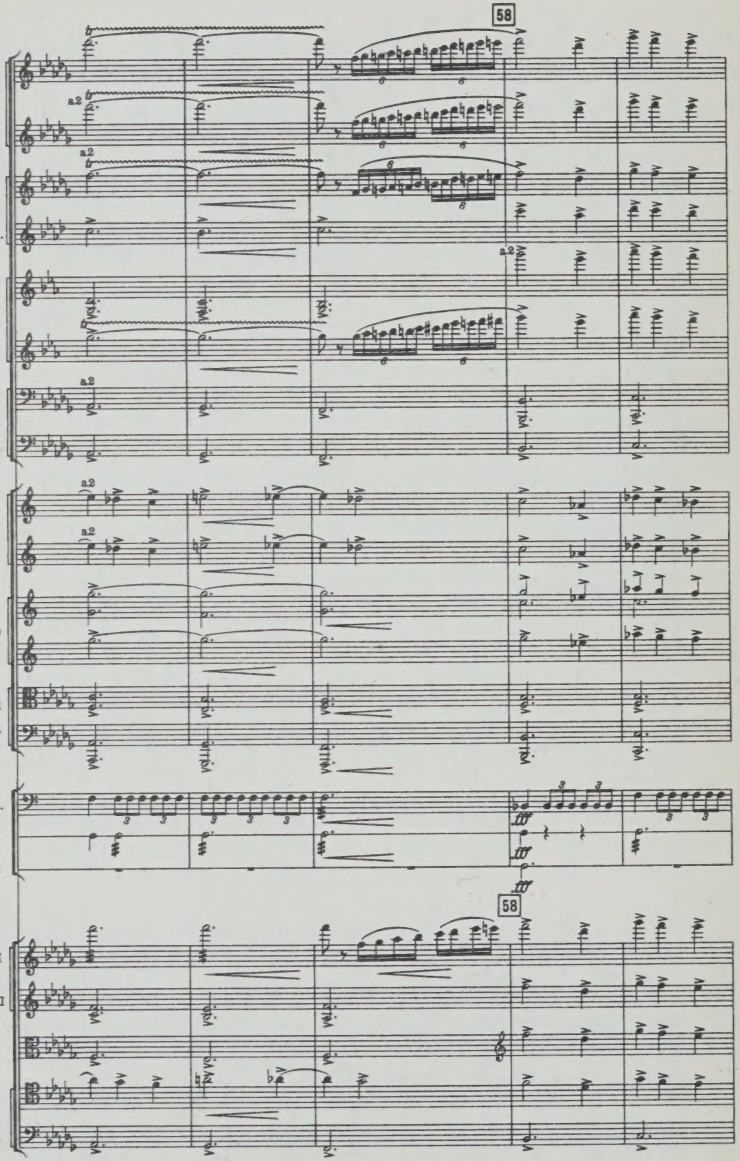
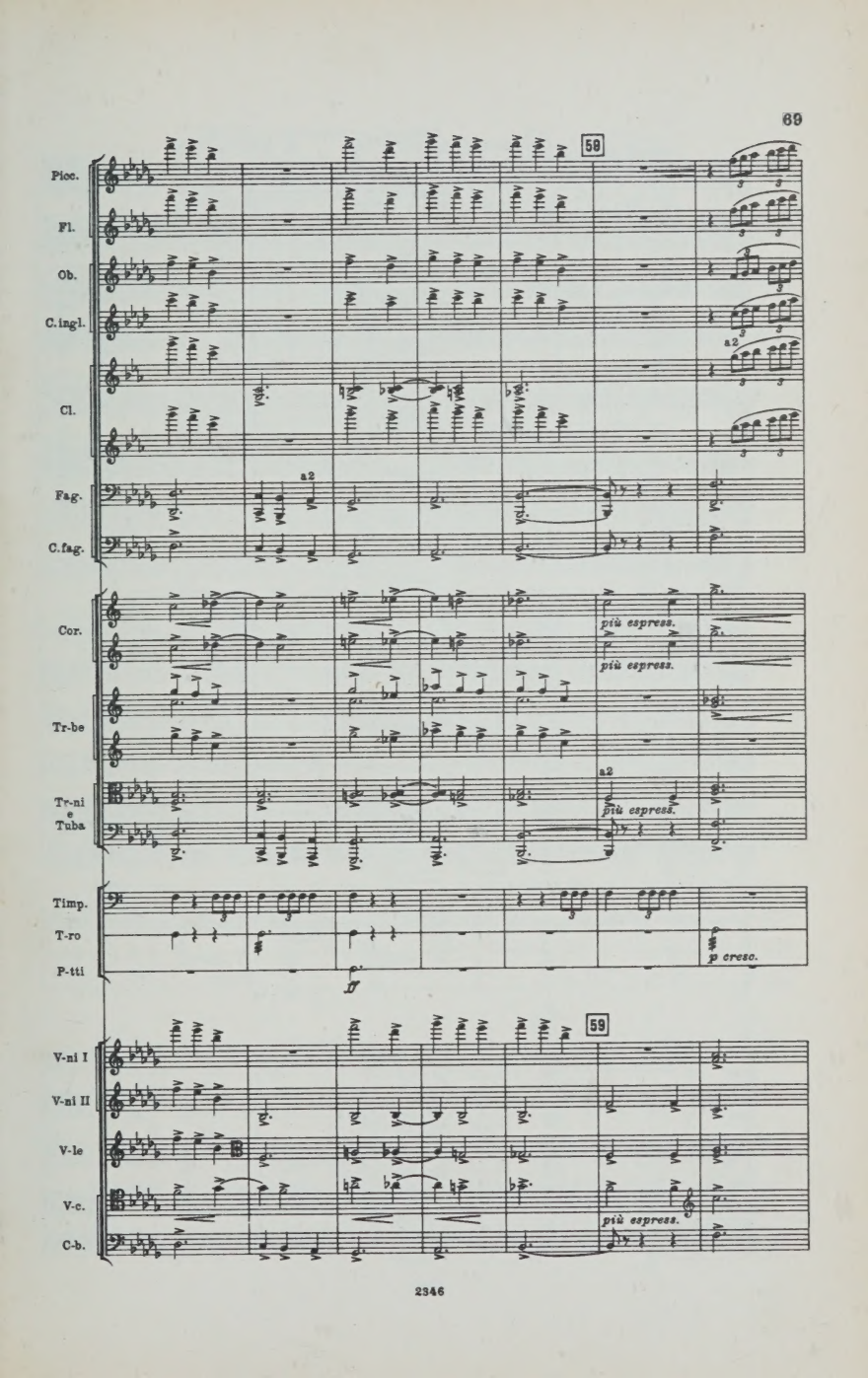

58
Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C.fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
58
V-ni I
V-ni II
V-le
V-c.
C-b.


58
Picc.
Fl.
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Cl.
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Cor.
più espress.
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Tr-be
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Tr-ni e Tuba
più espress.
Timp.
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p cresc.
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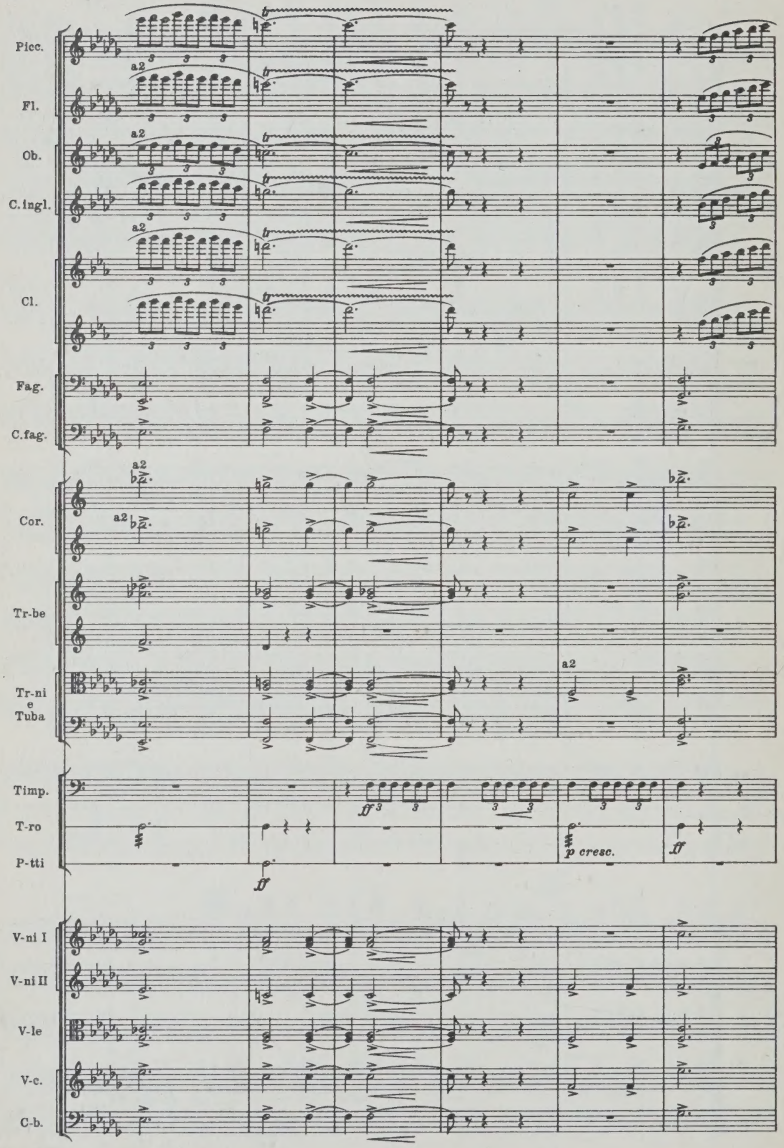
59
V-ni I
V-ni II
V-le
V-c.
più espress.
C-b.


Picc.
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Cl.
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V-ni I
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V-le
V-c.
C-b.
a2
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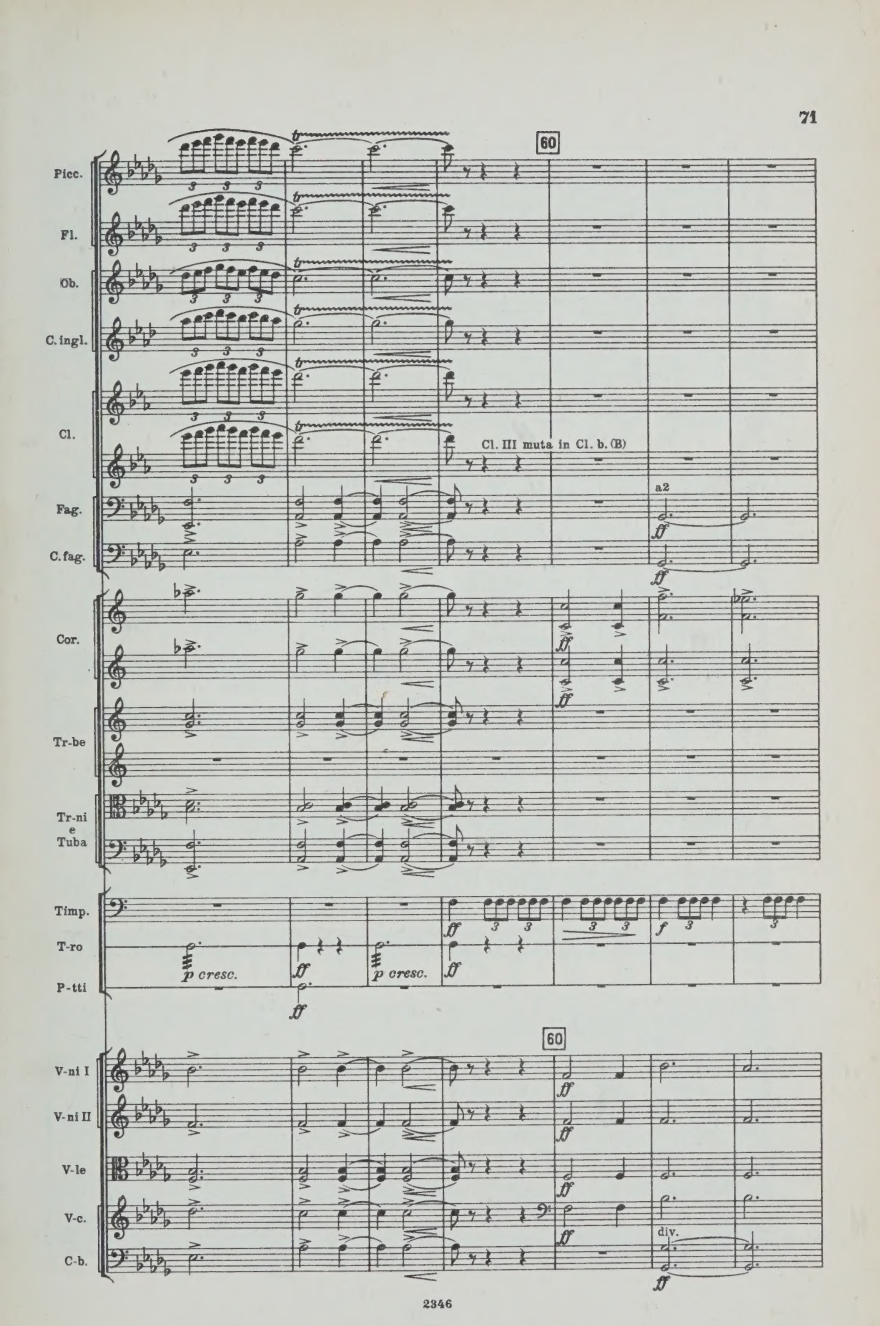
60
Picc.
Fl.
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C. ingl.
Cl.
Cl. III muta in Cl. b. (B)
Fag.
a2
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
p cresc.
p cresc.
60
V-ni I
V-ni II
V-le
V-c.
C-b.
div.

Fag.
C-fag.
Cor.
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.

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sul G
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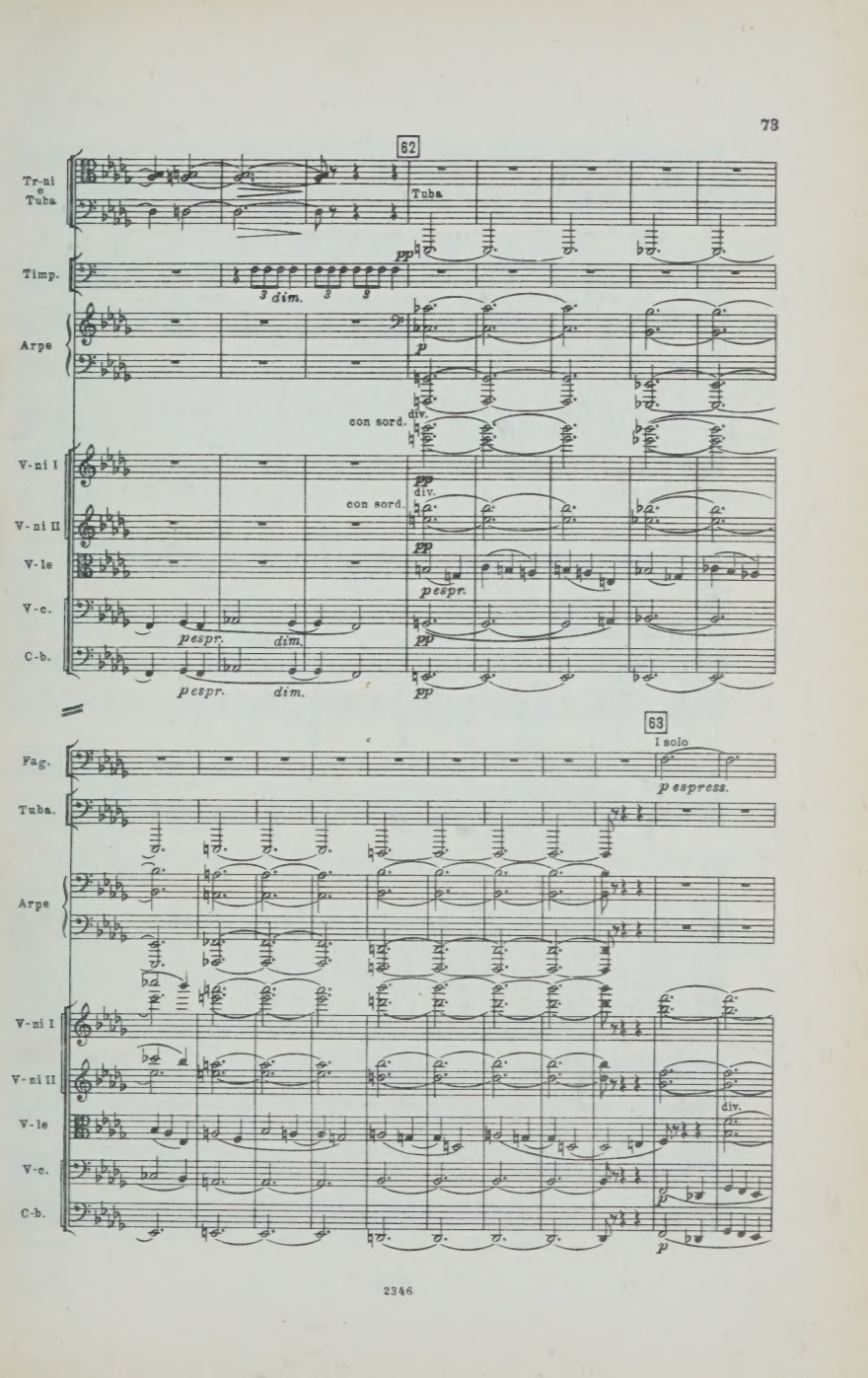
f espress.
unis.

61

Tr-ni e Tuba
a2
mp pesante
III
mp pesante

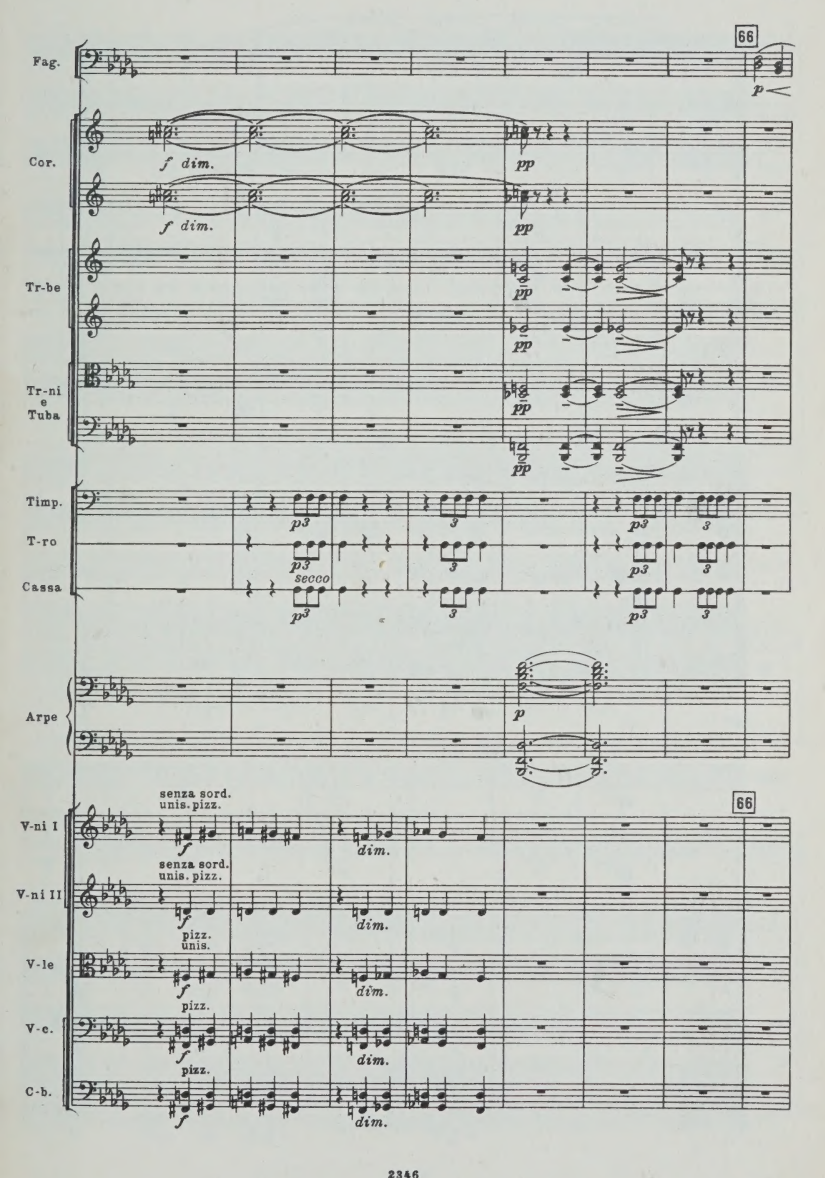
dim.
p
mf


62
Tr-ni e Tuba
Tuba
pp
Timp.
3 dim.
3
3
Arpe
p
con sord.
div.
V-ni I
pp
div.
con sord.
V-ni II
pp
V-le
pespr.
V-c.
pespr.
dim.
pp
C-b.
pespr.
dim.
pp
63
I solo
Fag.
p espress.
Tuba.
Arpe
V-ni I
V-ni II
V-le
div.
V-c.
C-b.
p

Fag.
Timp.
V-ni I
V-ni II
V-le
V-c.
C.b.

64
I.II
ten.
Cor.
p espress.
Timp.
Arpe
V-c.
C-b.

65 con. sord
Cor.
con. sord
Timp.
Arpe
V-c.
C-b.


66
Fag.
p
Cor.
f dim.
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f dim.
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Tr-ni e Tuba
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Cassa
p3
3
p3
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Arpe
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66
V-ni I
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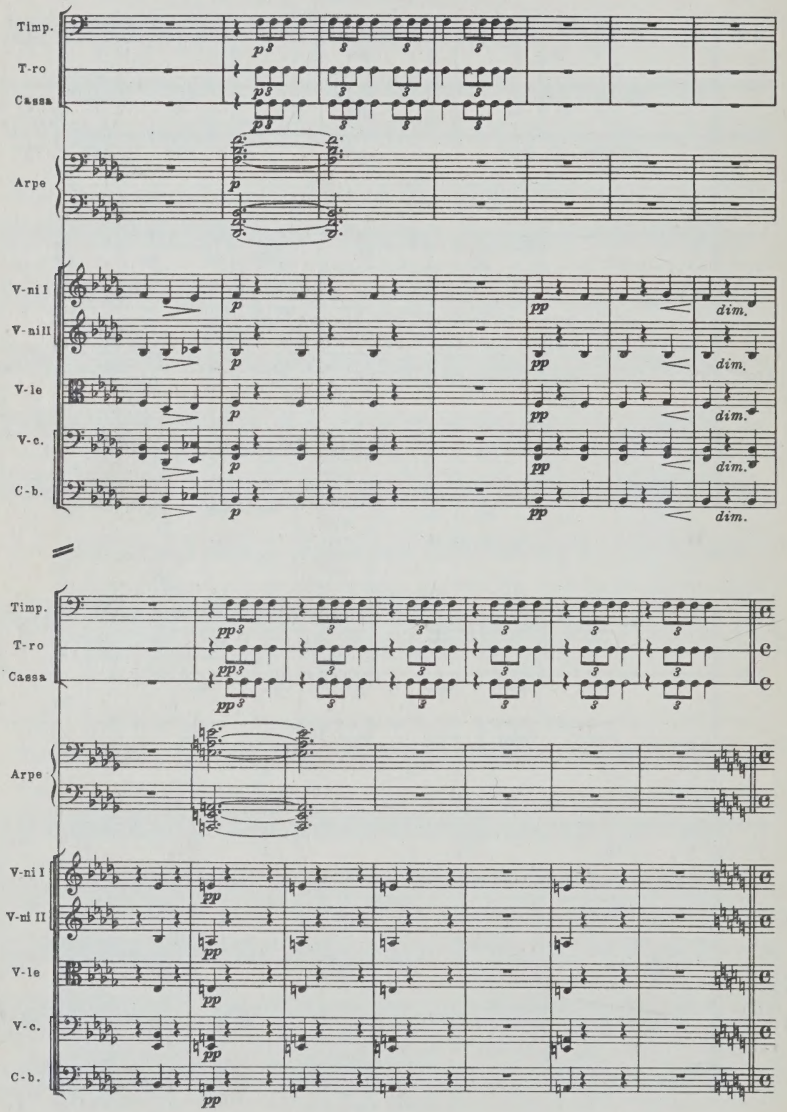
Fag.
Tr-ni e Tuba
Timp.
T-ro
Cassa
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.

67

Timp.
T-ro
Cassa
V-ni I
V-ni II
V-le
V-c.
C-b.

68


Timp.
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V-ni I
V-ni II
V-le
V-c.
C-b.
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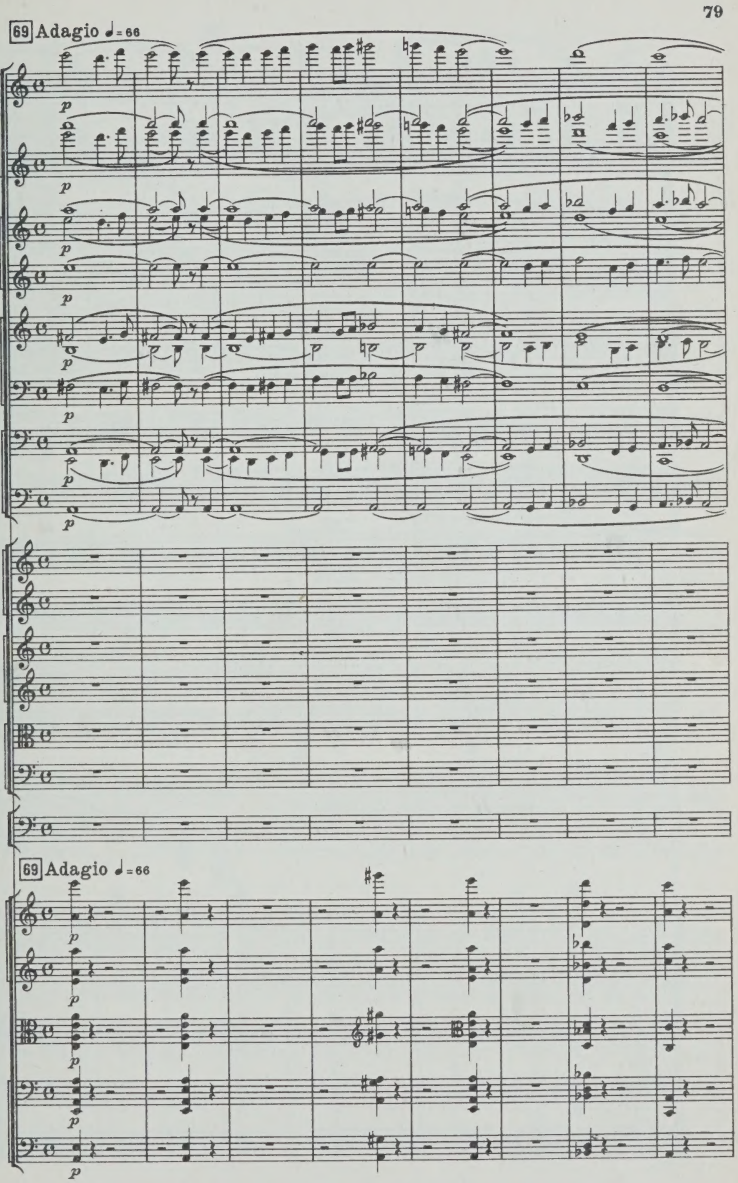
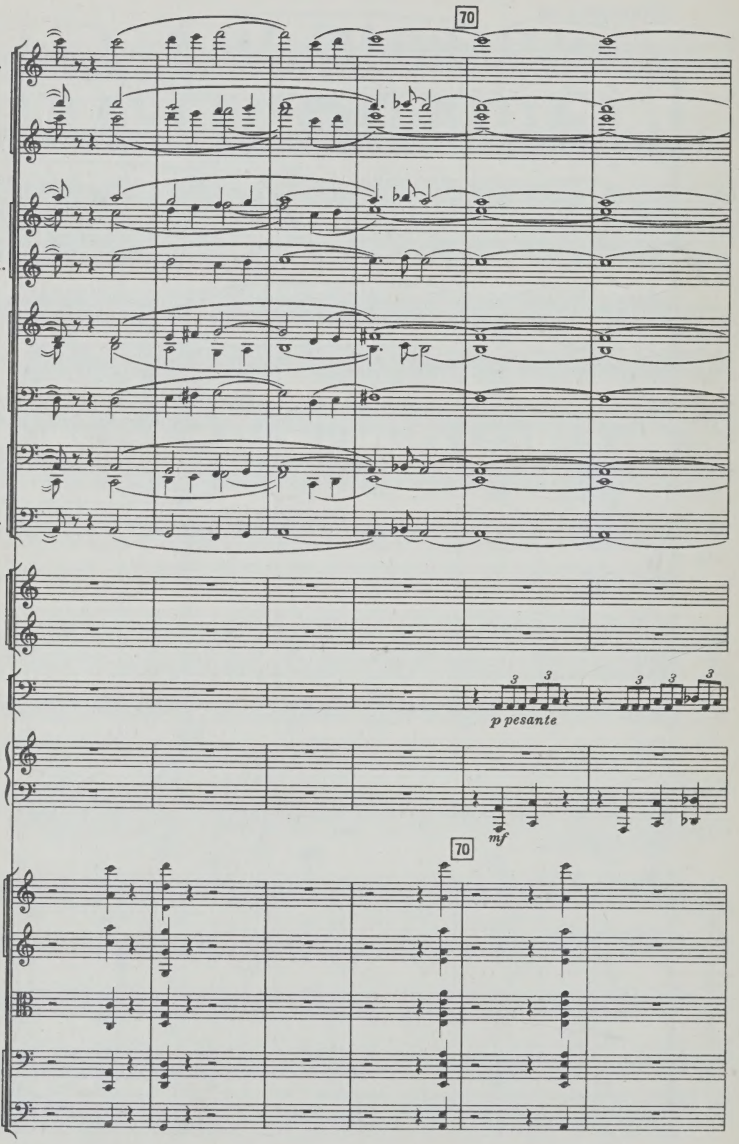
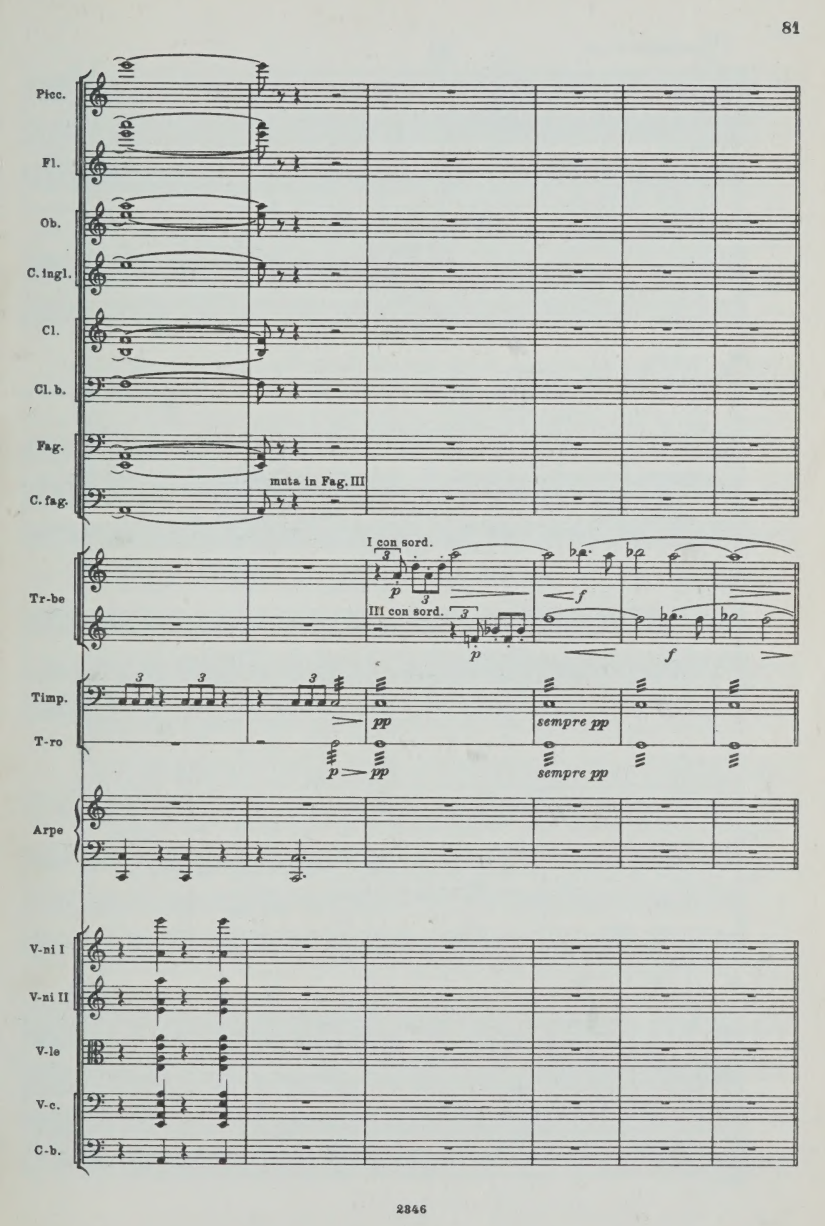
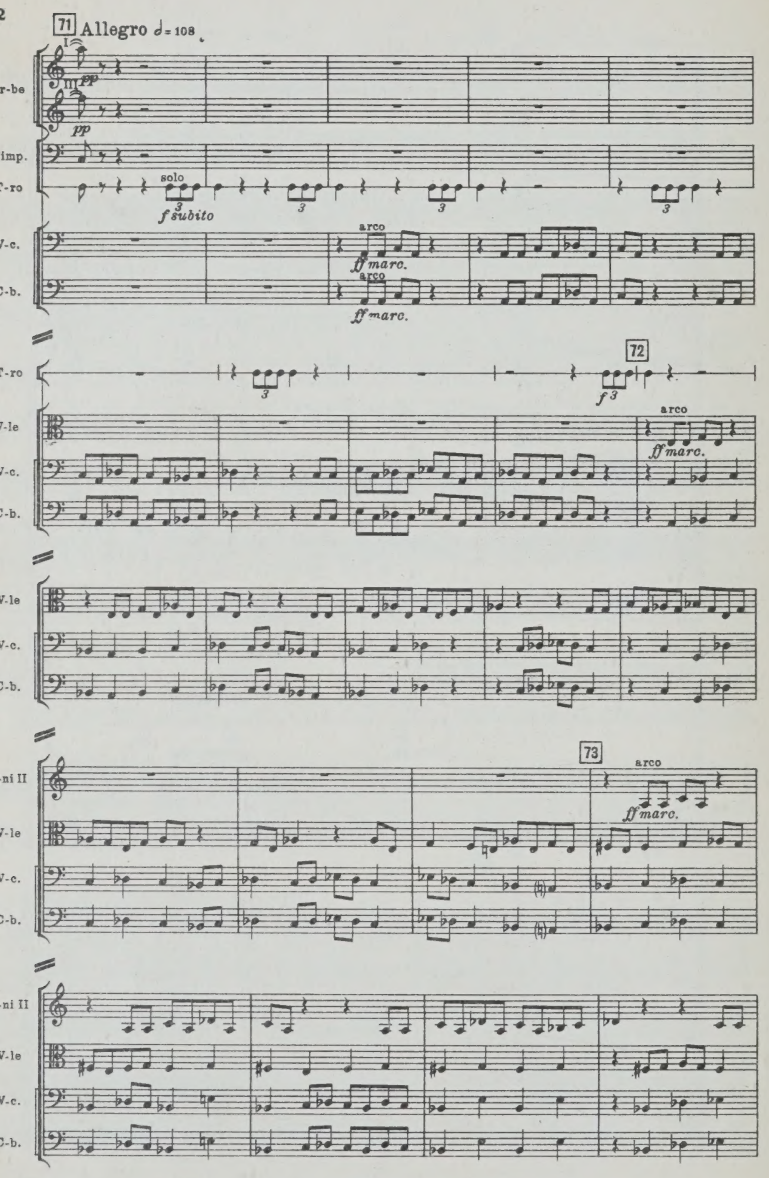
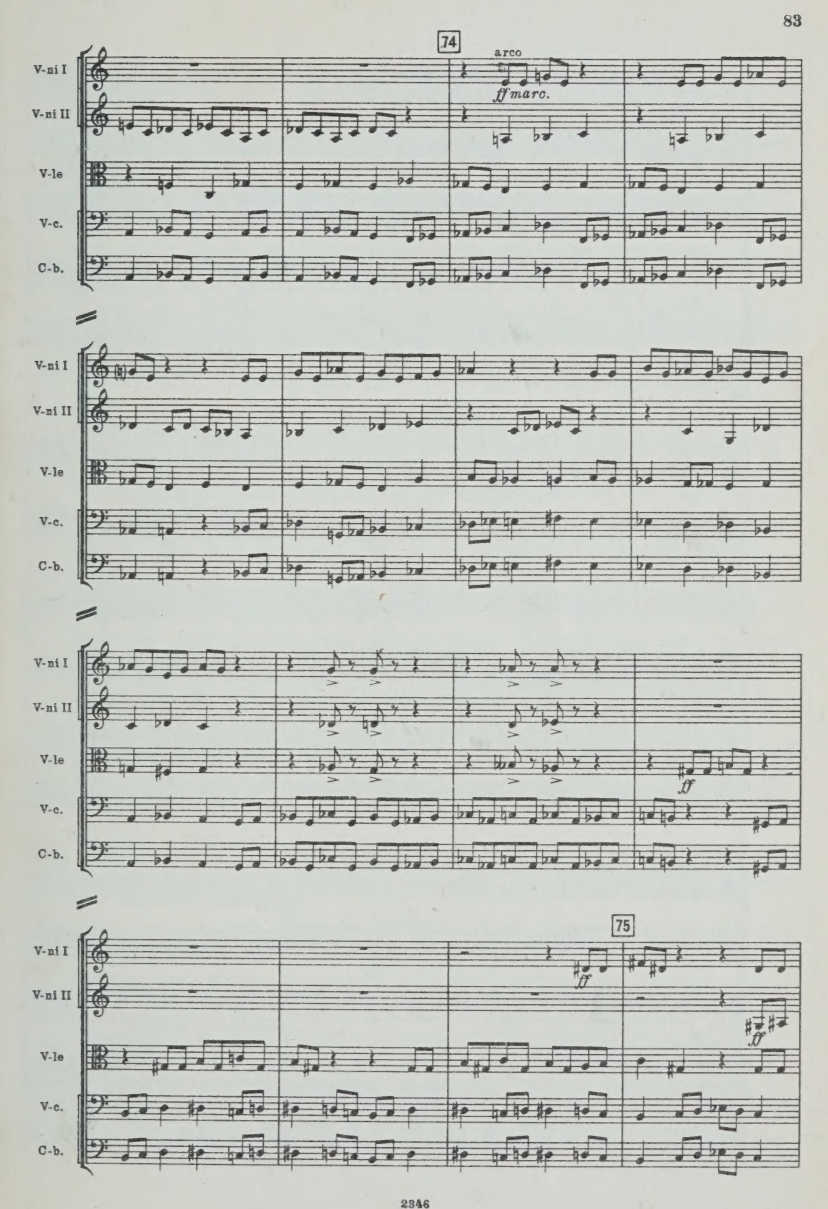
pp
dim.


69 Adagio ♩= 66
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
69 Adagio ♩= 66
V-ni I
V-ni II
V-le
V-c.
C-b.


70
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C. fag.
Tr-be
Timp.
p pesante
Arpe
mf
70
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C. fag.
muta in Fag. III
Tr-be
I con sord.
III con sord.
p
f
Timp.
T-ro
pp
sempre pp
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.


71
Allegro ♩= 108
Tr-be
pp
pp
Timp.
T-ro
solo
f subito
V-c.
arco
ff marc.
C-b.
arco
ff marc.
72
T-ro
f
V-le
arco
ff marc.
V-c.
C-b.
V-le
V-c.
C-b.
73
V-ni II
arco
ff marc.
V-le
V-c.
C-b.
V-ni II
V-le
V-c.
C-b.


74
arco
ff marc.
V-ni I
V-ni II
V-le
V-c.
C-b.
ff
75
ff

V-ni I

V-ni II

V-le

V-c.

C-b.

Ob.

a 2

ff

Cl.

a 2

ff

Cor.

(con sord.)

f

(con sord.)

f

II

Tr-ni e Tuba

f

f

V-ni I

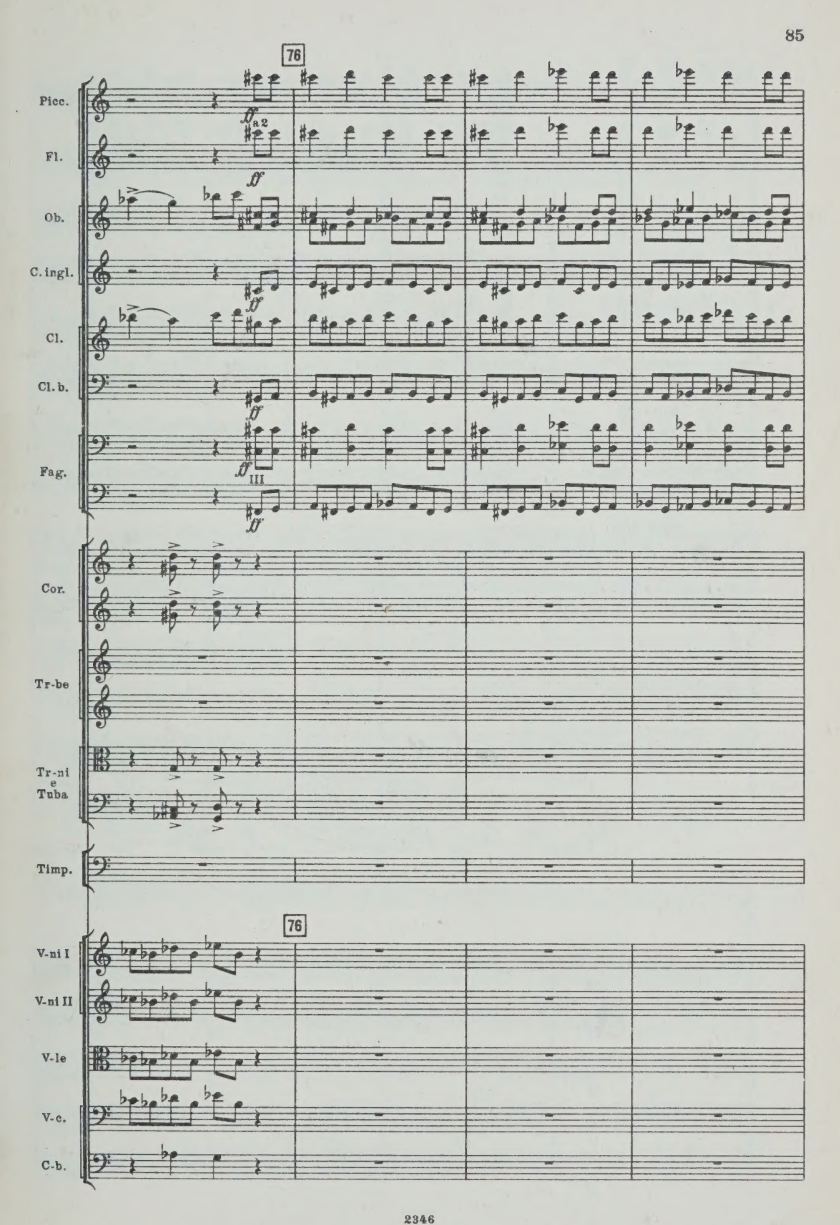
V-ni II

V-le

V-c.

pizz.

C-b.


76
Picc.
Fl.
a2
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
III
Cor.
Tr-be
Tr-ni e Tuba
Timp.
76
V-ni I
V-ni II
V-le
V-c.
C-b.

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

V-ni I

V-ni II

V-le

V-c.

C-b.

a 2

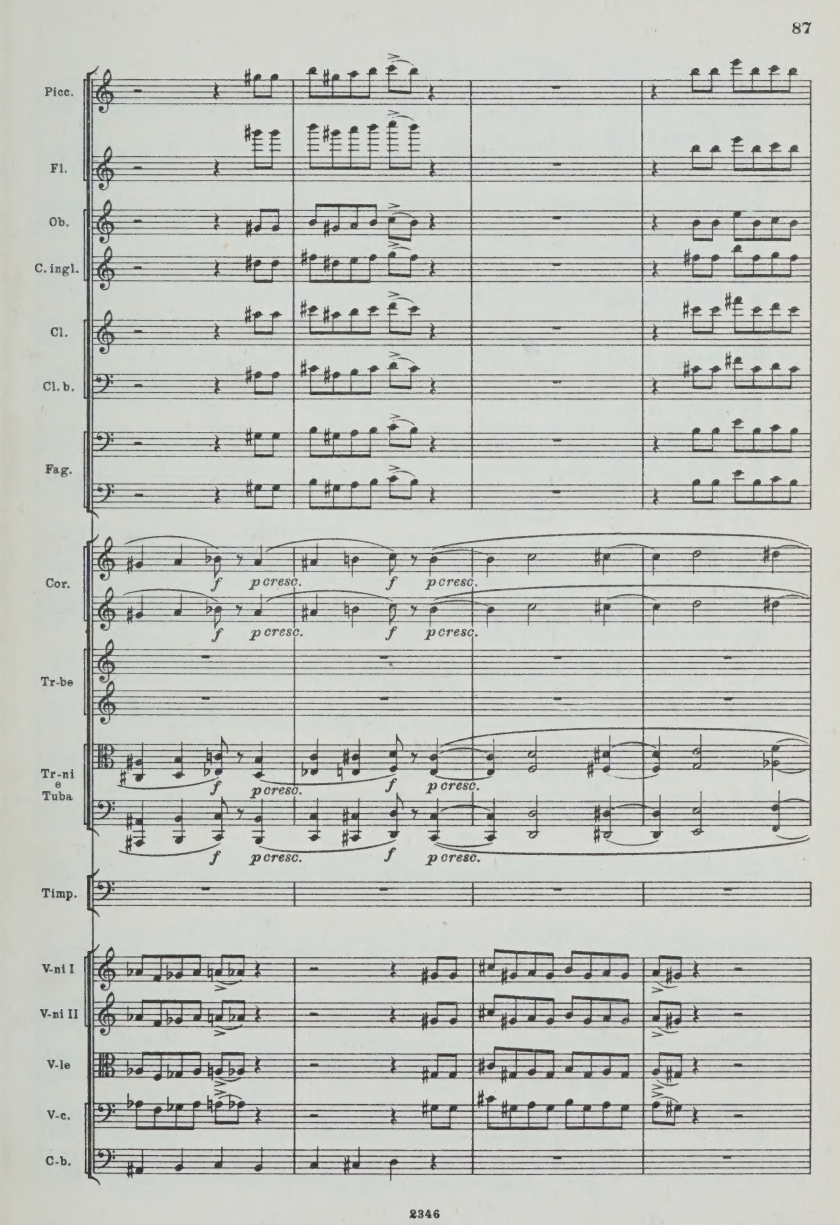
ff

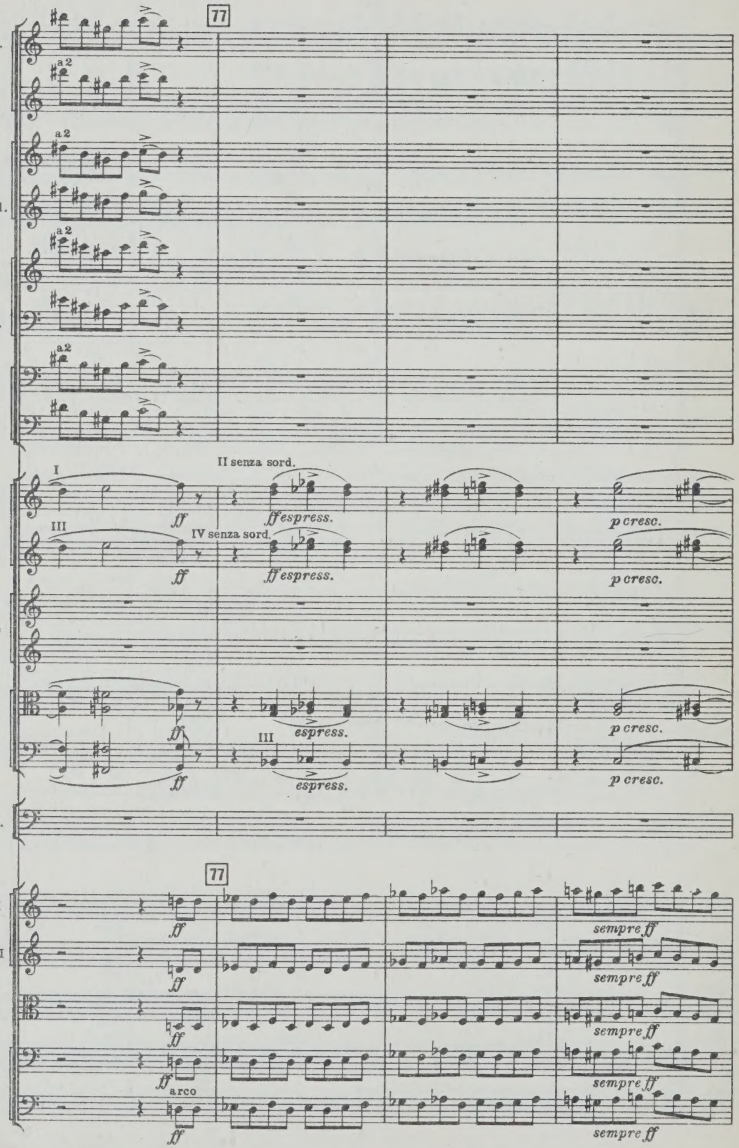
senza sord. I

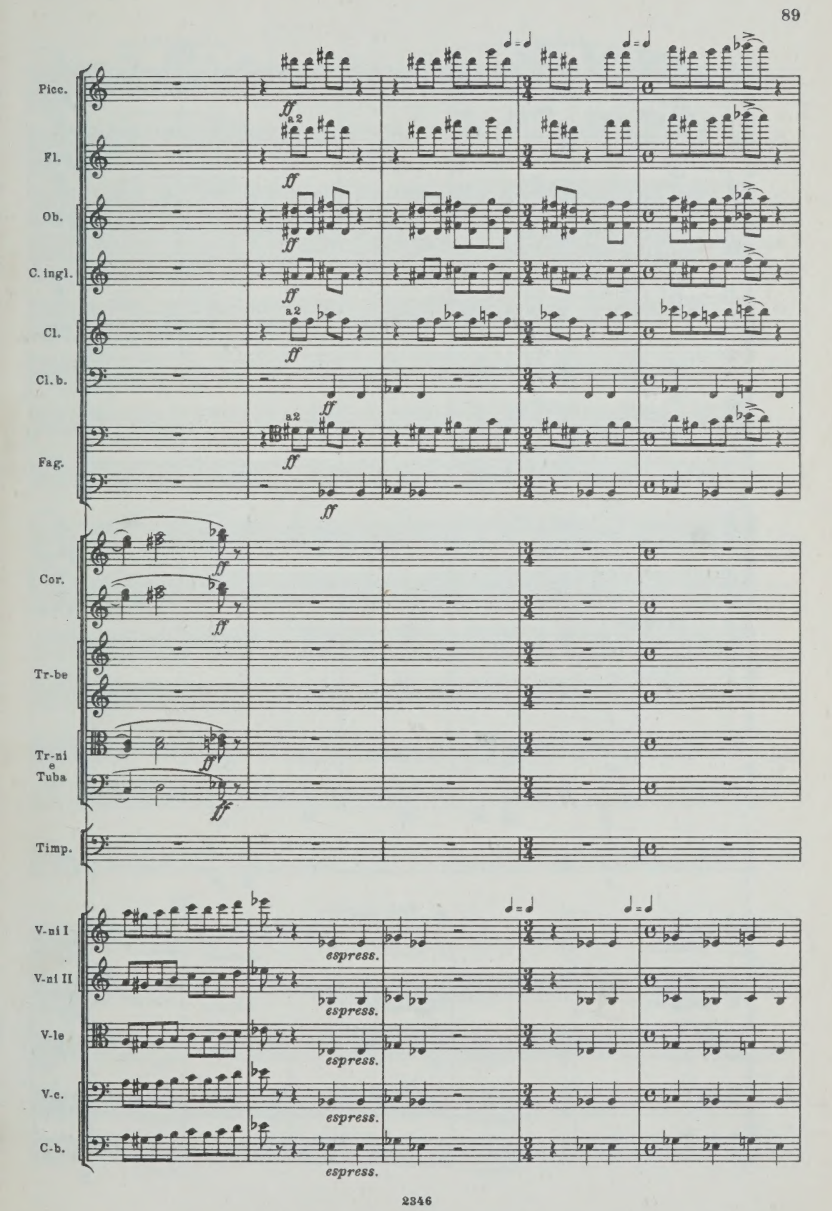
senza sord. III

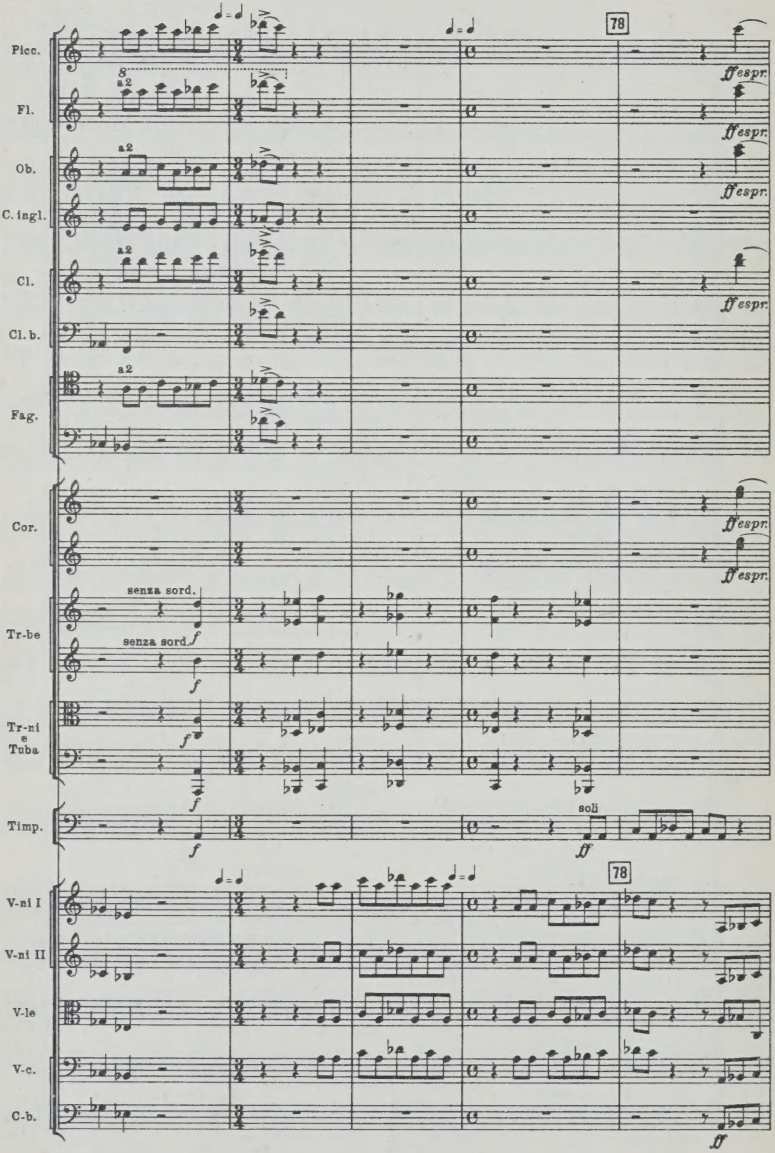
p cresc.

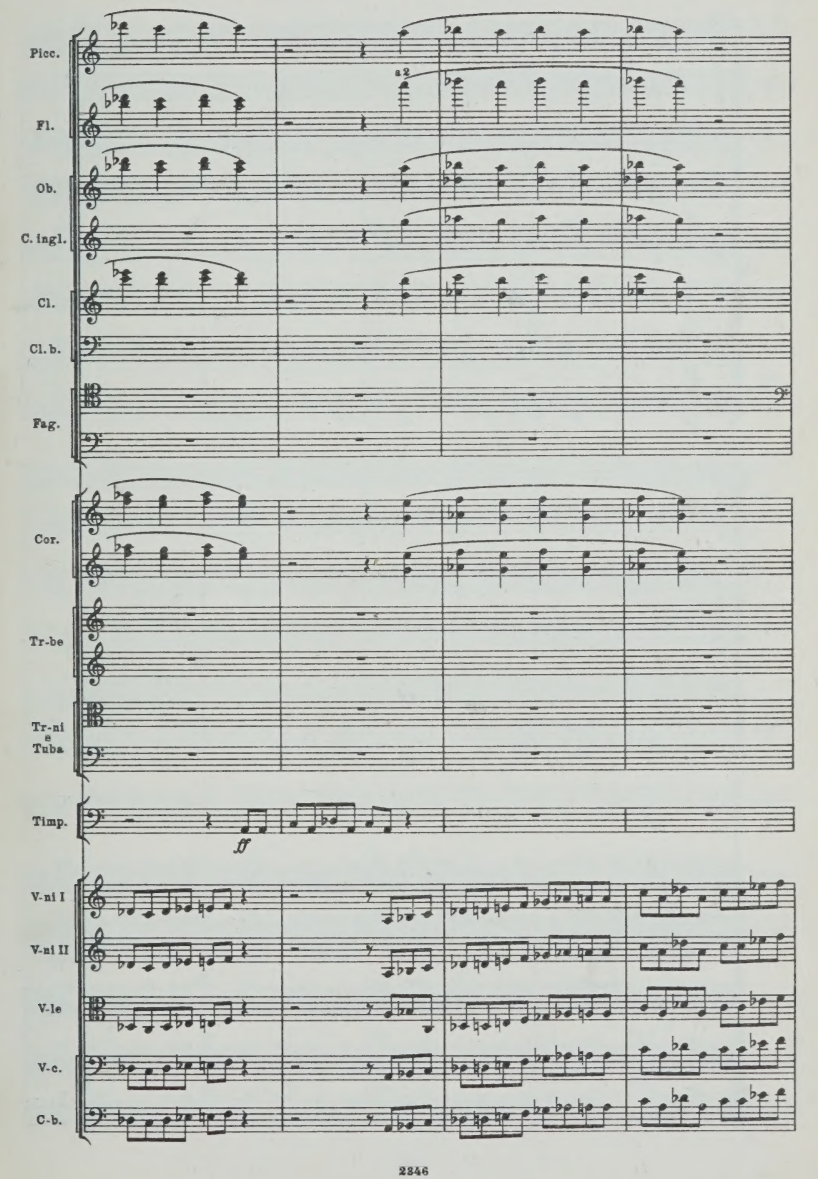
f

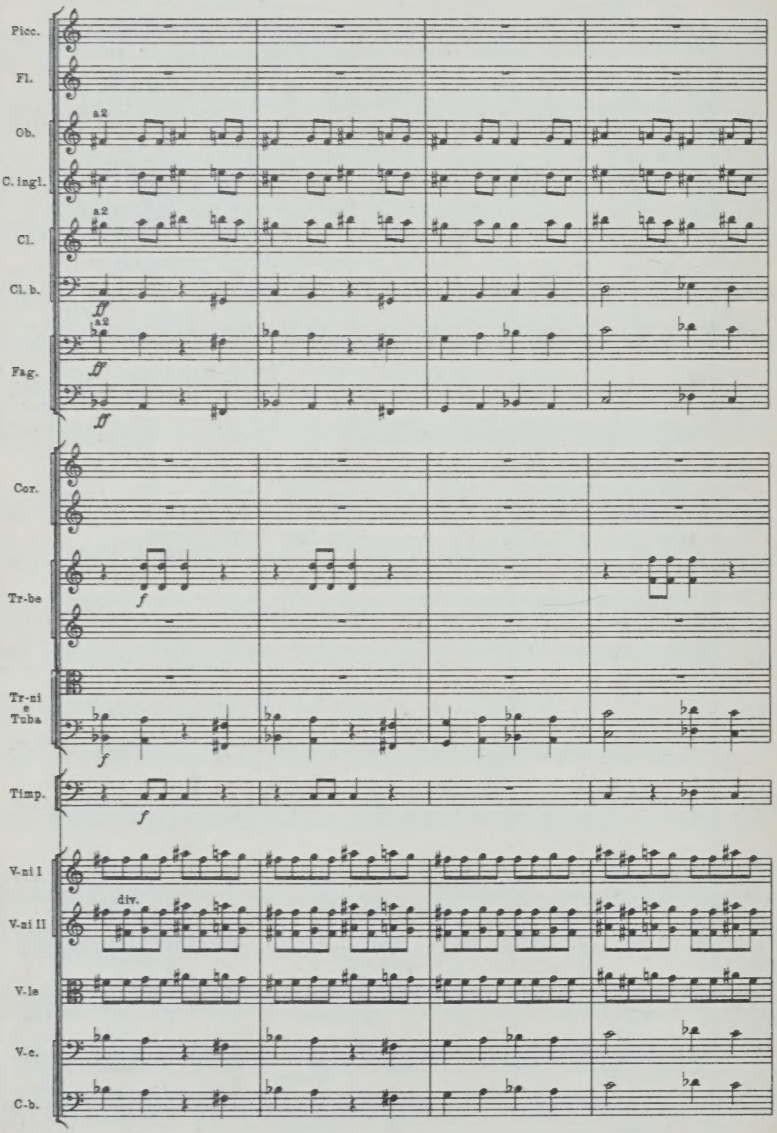

Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
f p cresc. f p cresc.
Tr-be
Tr-ni e Tuba
f p cresc. f p cresc.
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.

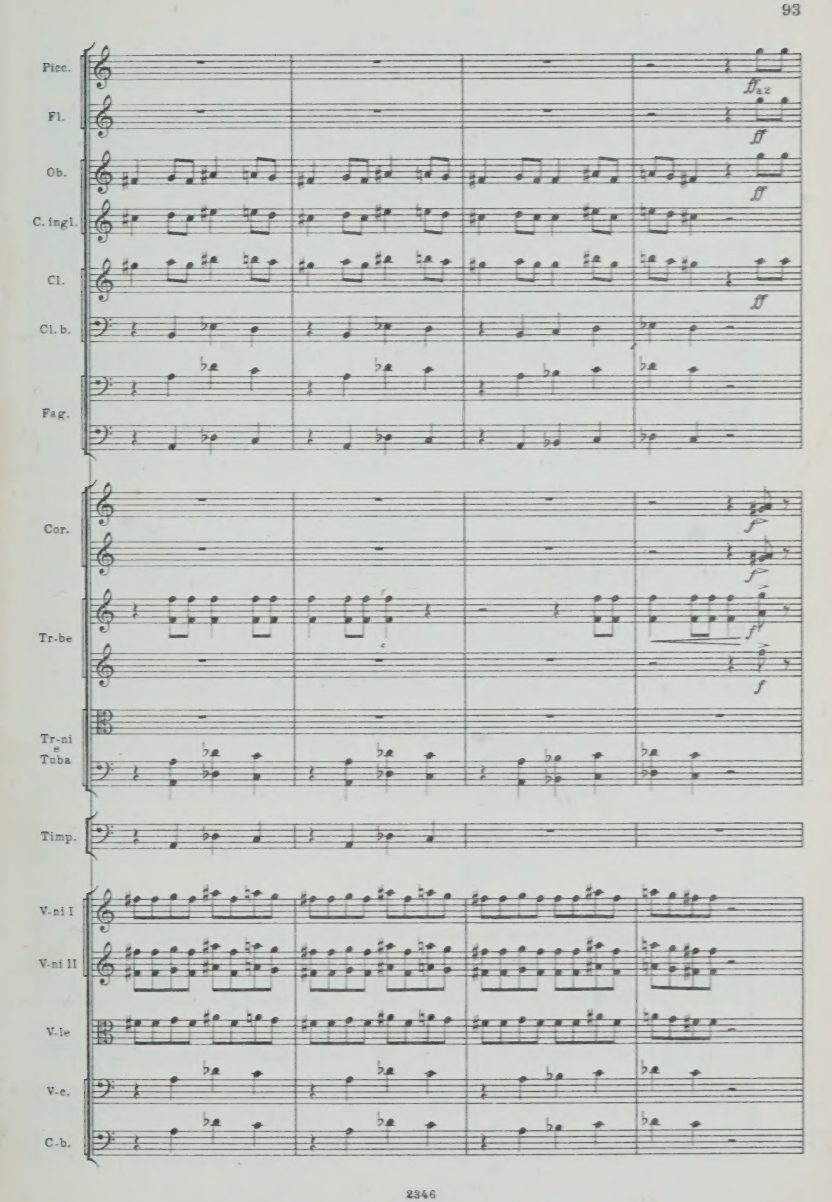

77
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
a 2
Cor.
I
III
II senza sord.
IV senza sord.
ff
ff espress.
p cresc.
Tr-be
Tr-ni e Tuba
espress.
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
arco
sempre ff

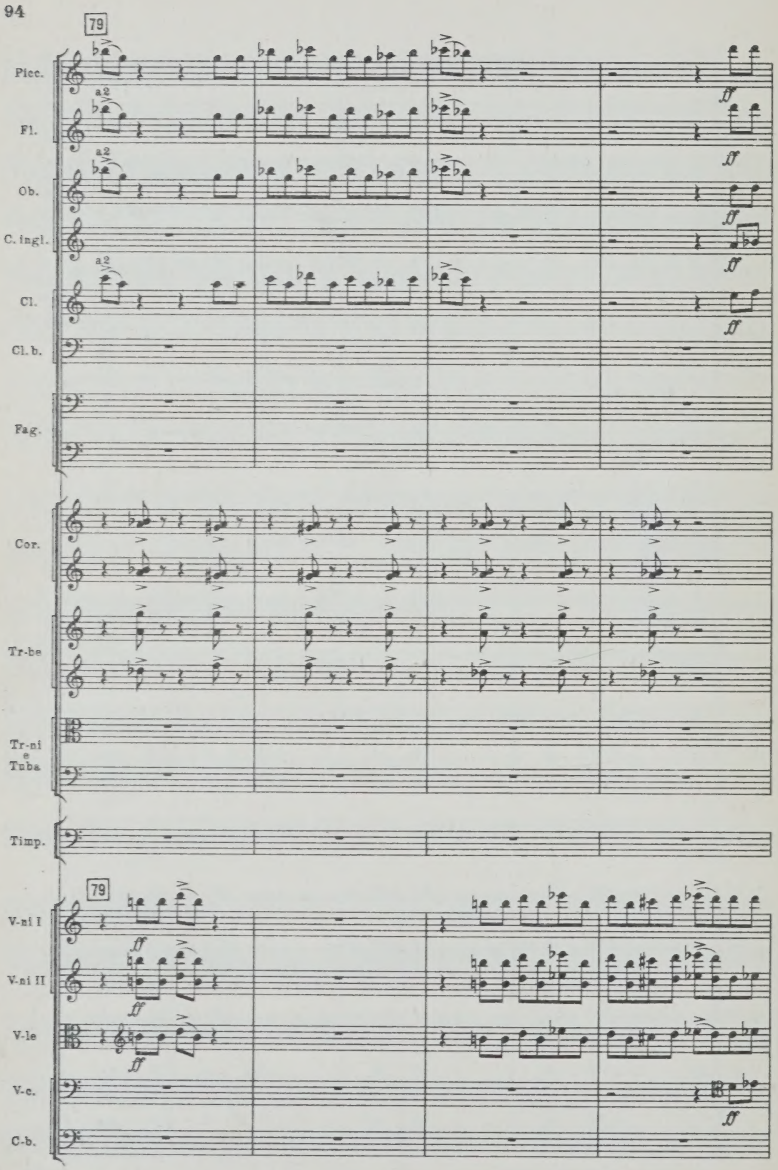

Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
espress.

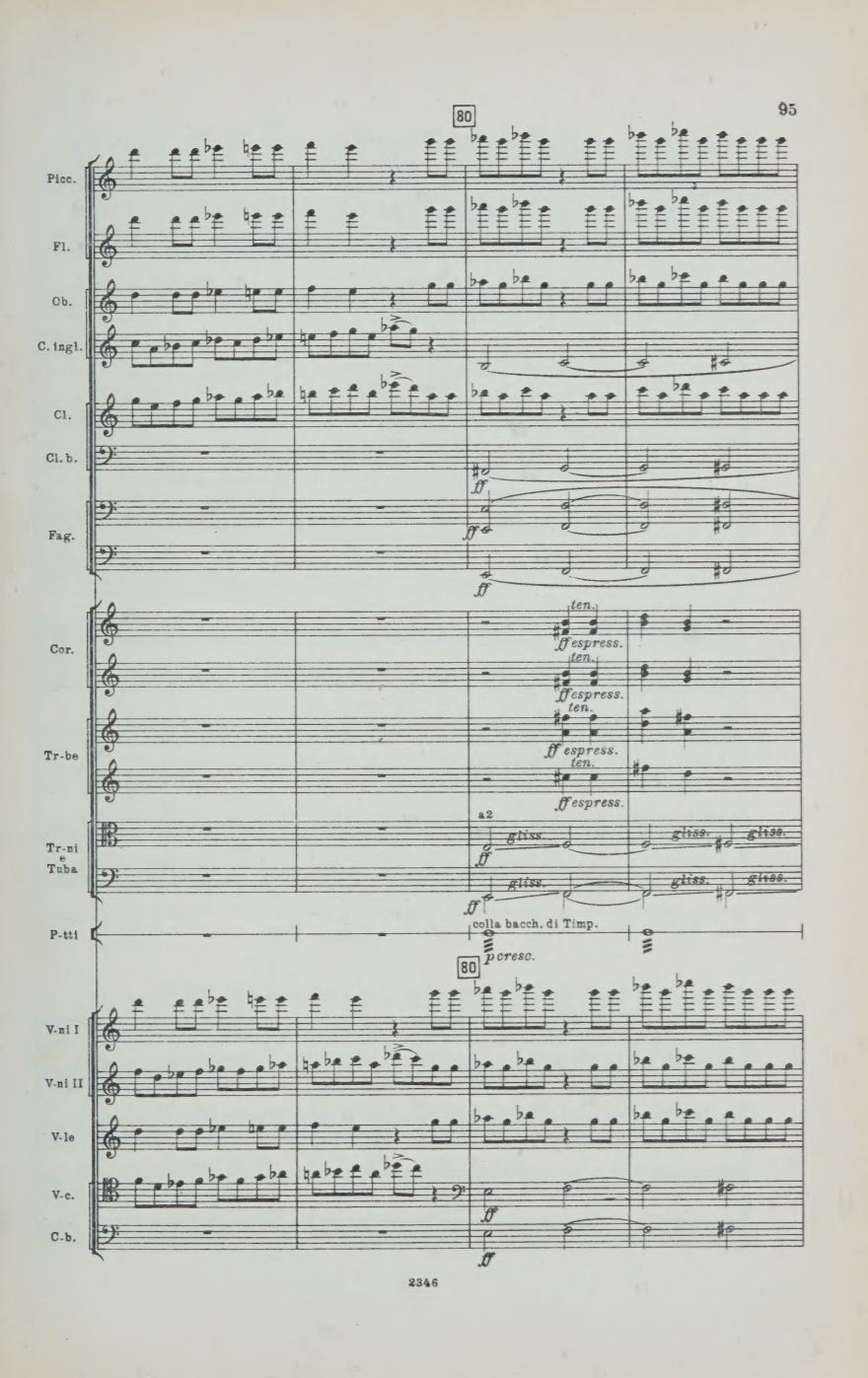

Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
78
ff espr.
senza sord.
f
soli
ff


Picc.
Fl.
a 2
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ff
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
Fl.
Ob.
a2
C. ingl.
Cl.
a2
Cl. b.
ff
Fag.
a2
ff
ff
Cor.
Tr-be
f
Tr-ni
e
Tuba
f
Timp.
f
V-ni I
V-ni II
div.
V-le
V-c.
C-b.


Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni
&
Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.


79
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
ff


80
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
ff
Cor.
ten.
ff espress.
Tr-be
Tr-ni e Tuba
a2
gliss.
colla bacch. di Timp.
p cresc.
P-tti
V-ni I
V-ni II
V-le
V-c.
C. b.

Picc.

Fl.

a2

Ob.

C.ingl.

a2

Cl.

Cl. b.

Fag.

sf

Cor.

Tr-be

a2

Tr-ni e Tuba

P.tti

sff

p cresc.

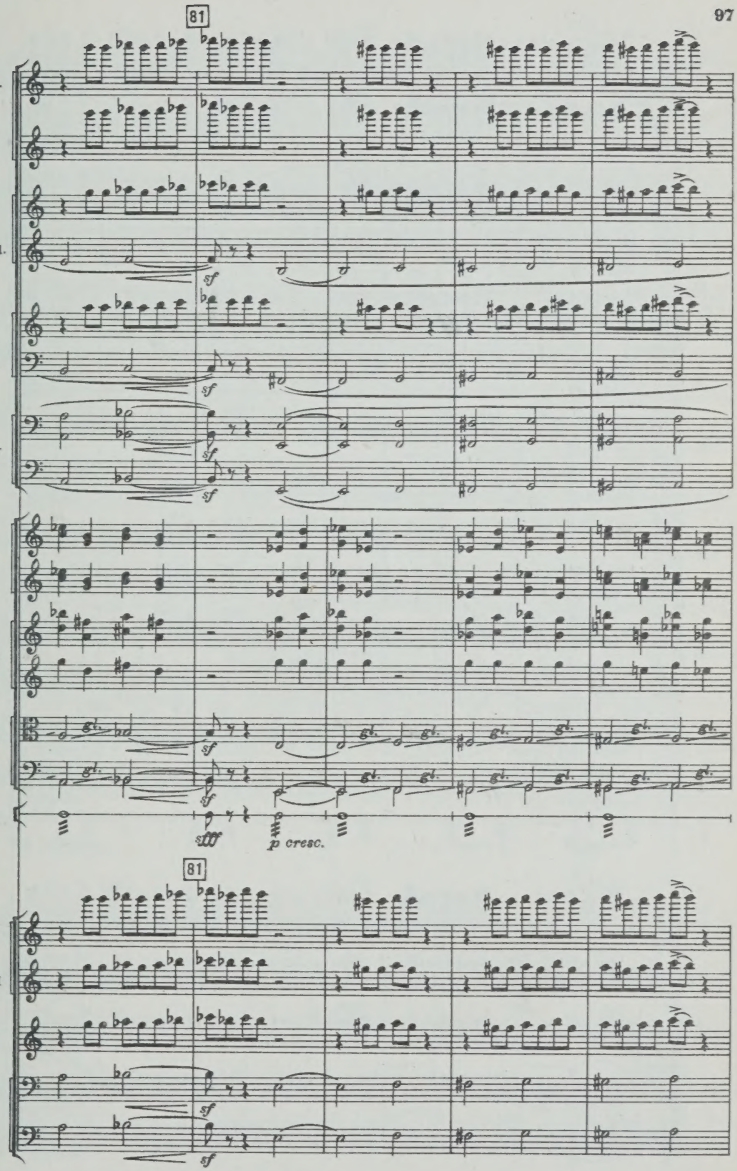
V-ni I

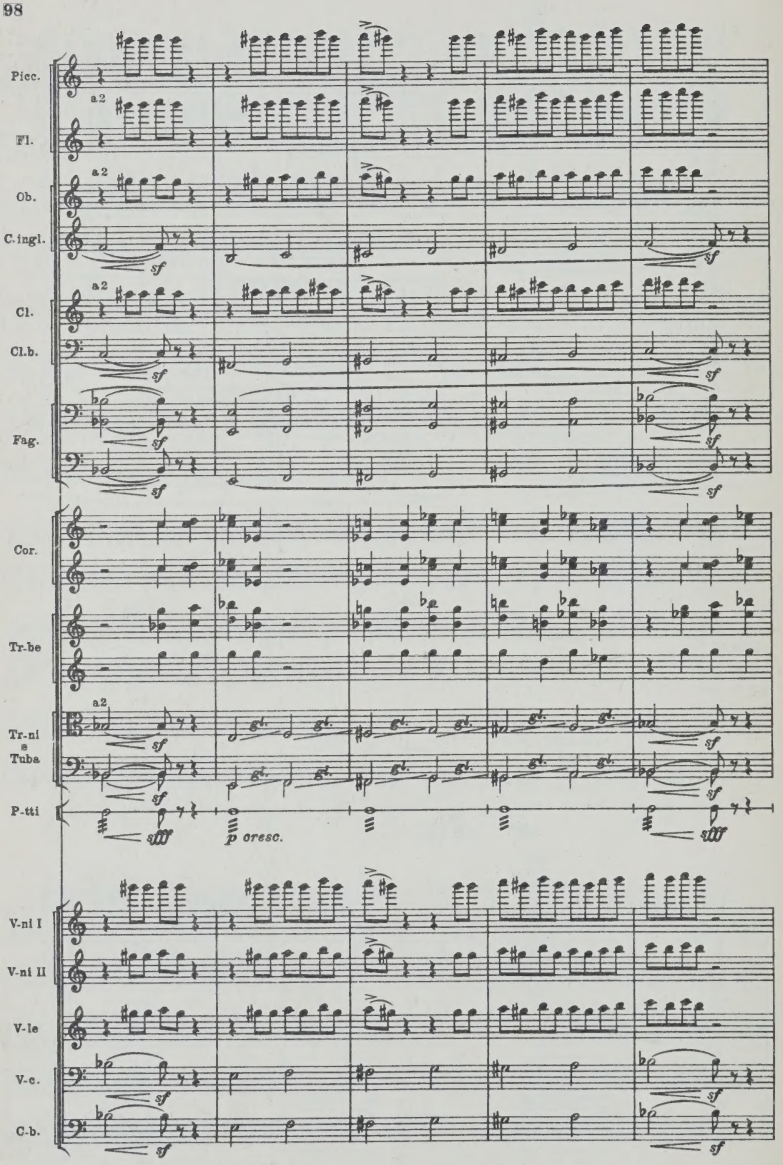
V-ni II

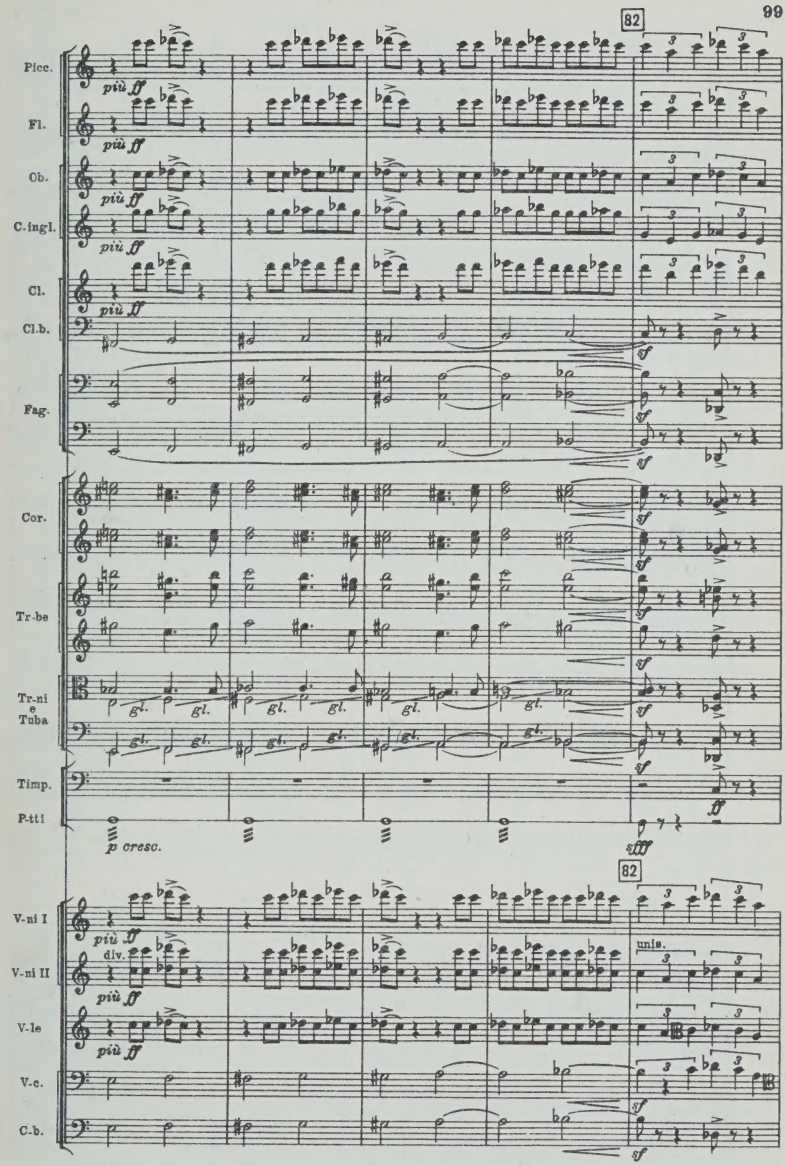
V-le

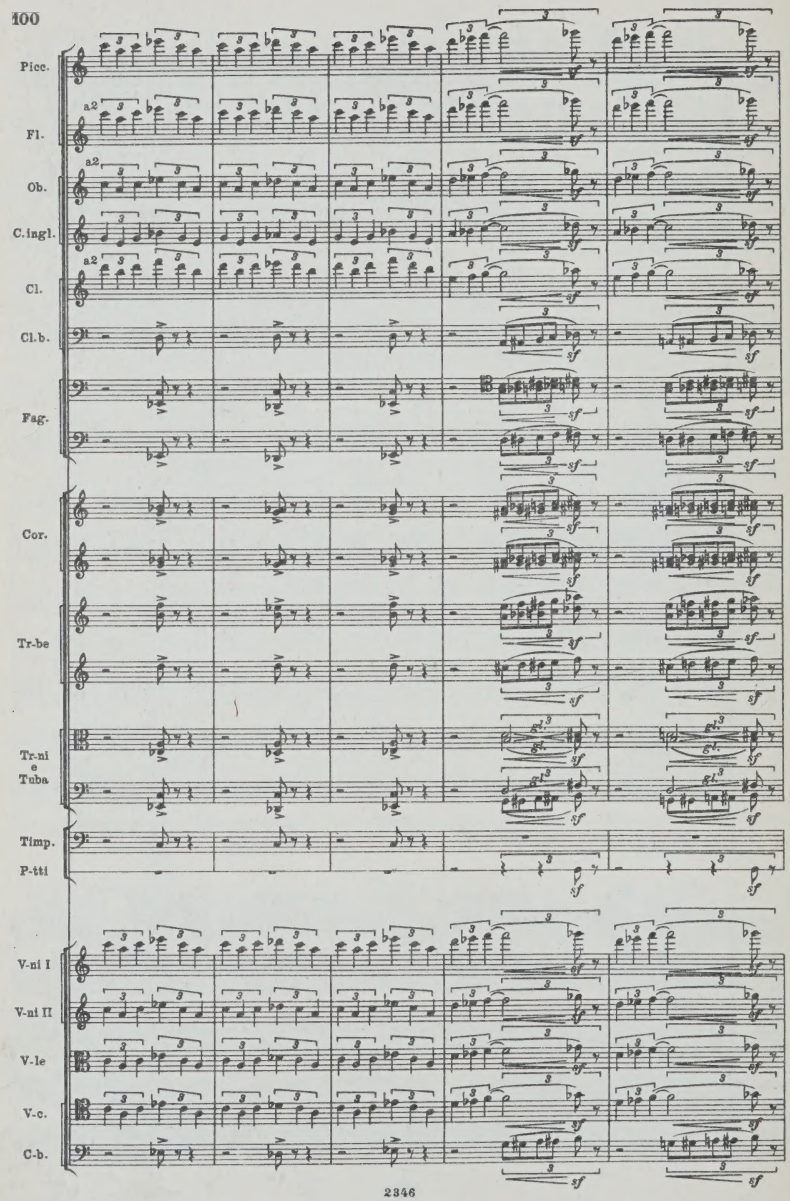
V.c.

C.b.


81
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr. be
Tr-ni e Tuba
P-tti
sf
p cresc.
81
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
a2
Fl.
a2
Ob.
C.ingl.
sf
a2
Cl.
Cl.b.
sf
Fag.
sf
Cor.
Tr.be
a2
Tr-ni
e
Tuba
sf
P-tti
sff
p cresc.
sff
V-ni I
V-ni II
V-le
V-c.
sf
C.b.
sf


82
Picc.
più ff
Fl.
più ff
Ob.
più ff
C.ingl.
più ff
Cl.
più ff
Cl.b.
sf
Fag.
sf
sf
Cor.
sf
sf
Tr-be
sf
sf
Tr-ni e Tuba
gl.
sf
sf
Timp.
ff
P-tti
p cresc.
sfff
82
V-ni I
più ff
V-ni II
div.
più ff
unis.
V-le
più ff
V-c.
sf
C.b.
sf


Picc.
Fl.
a2
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-ttl
V-ni I
V-ni II
V-le
V-c.
C-b.
sf

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

T-ro P-tti

V-ni I

V-ni II

V-le

V-c.

C-b.

83

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr.be

Tr-ni e Tuba

Timp.

P-tti

soli

p cresc.

83

V-ni I

div.

V-ni II

div.

V-le

V.c.

C.b.

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

P-tti

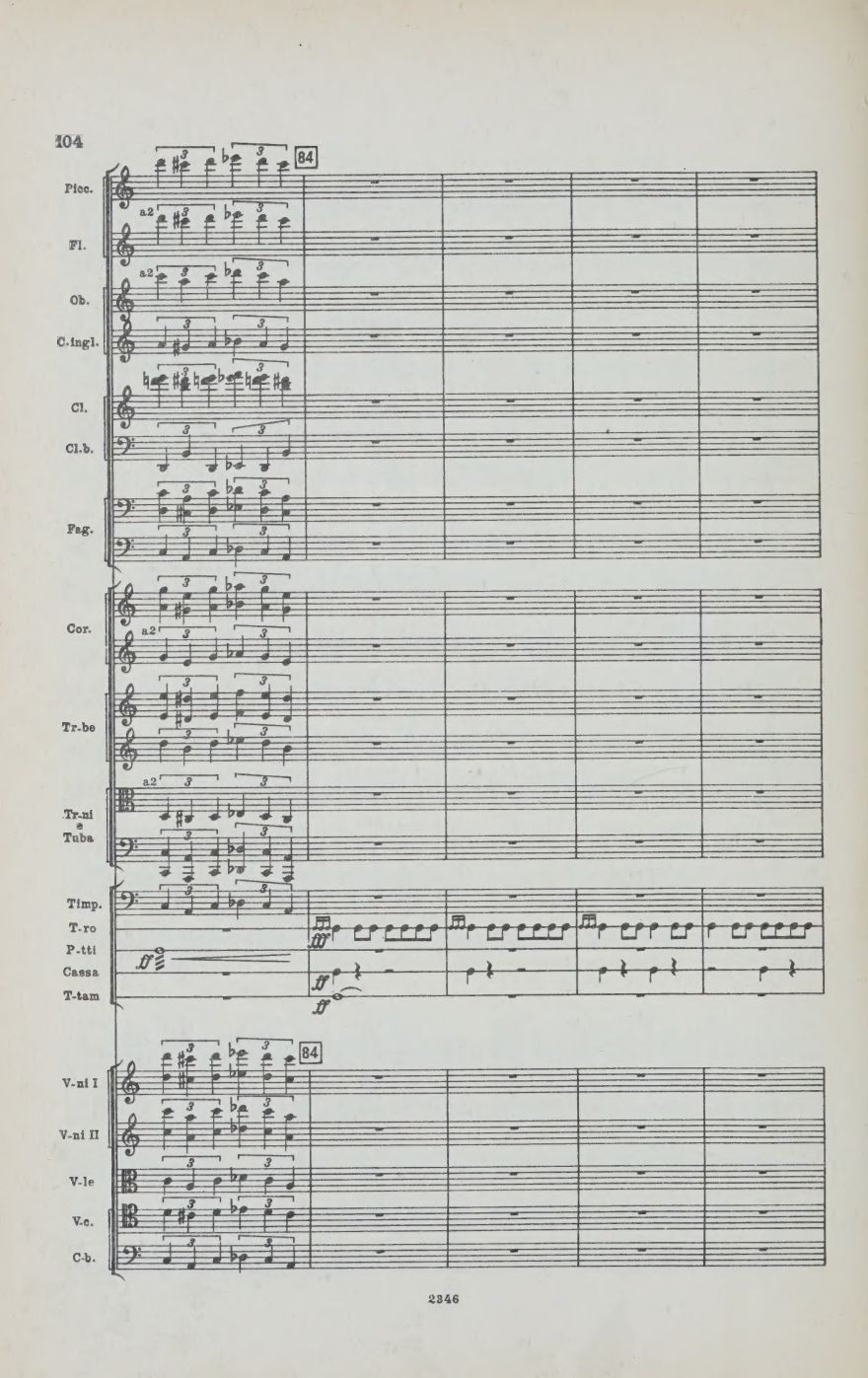
V-ni I

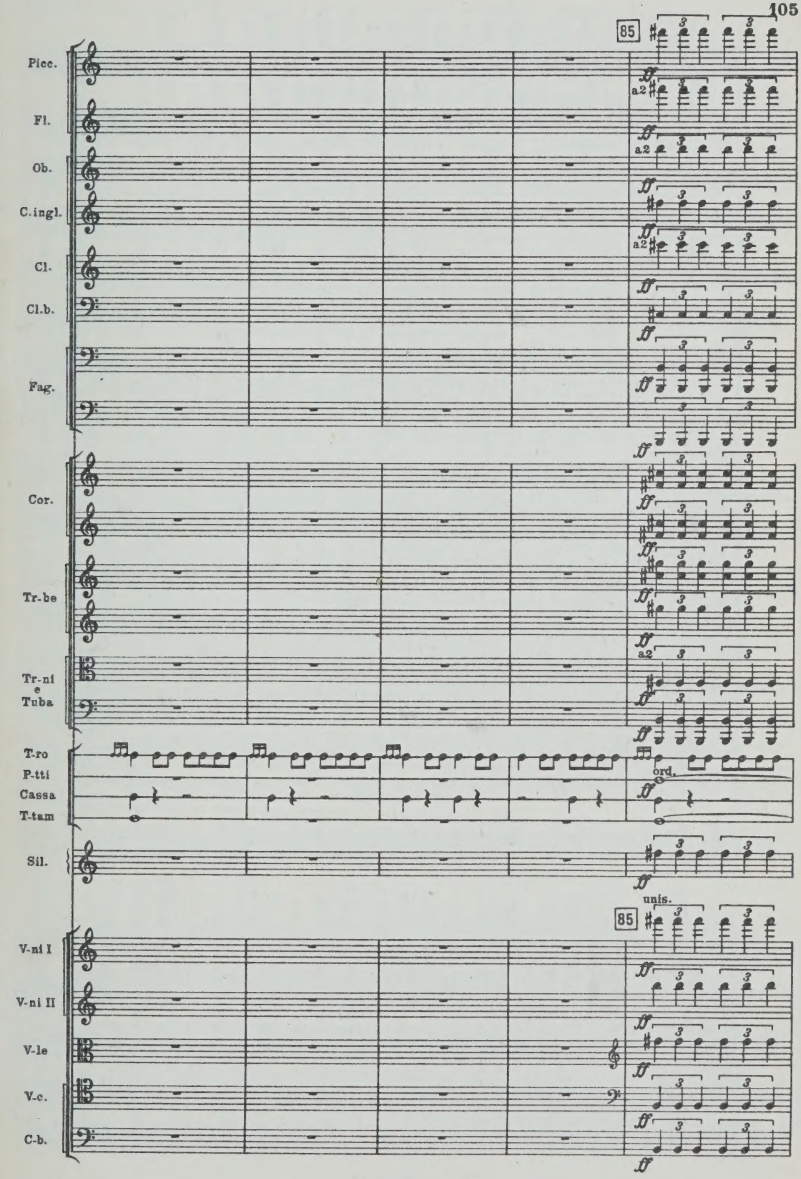
V-ni II

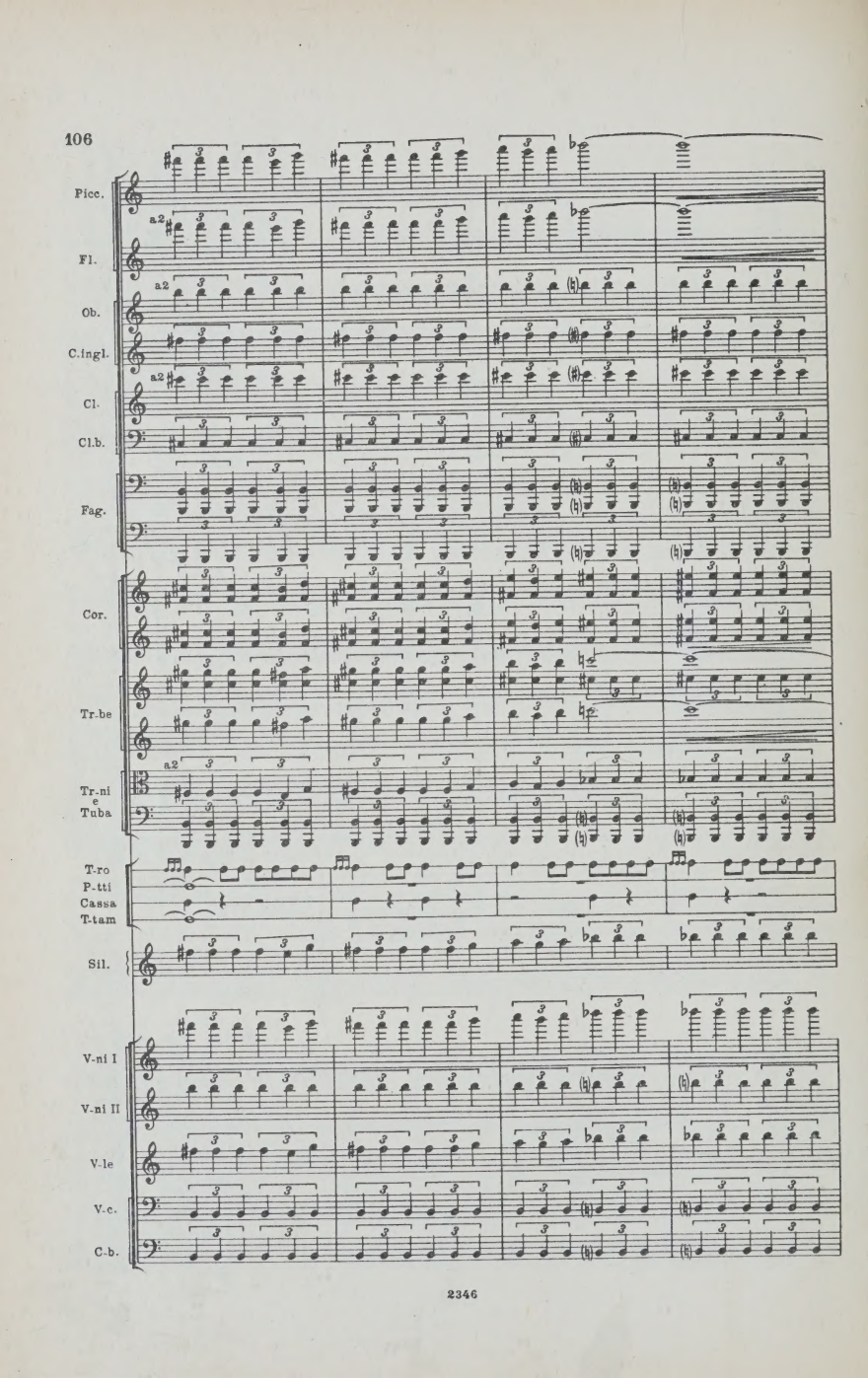
V-le

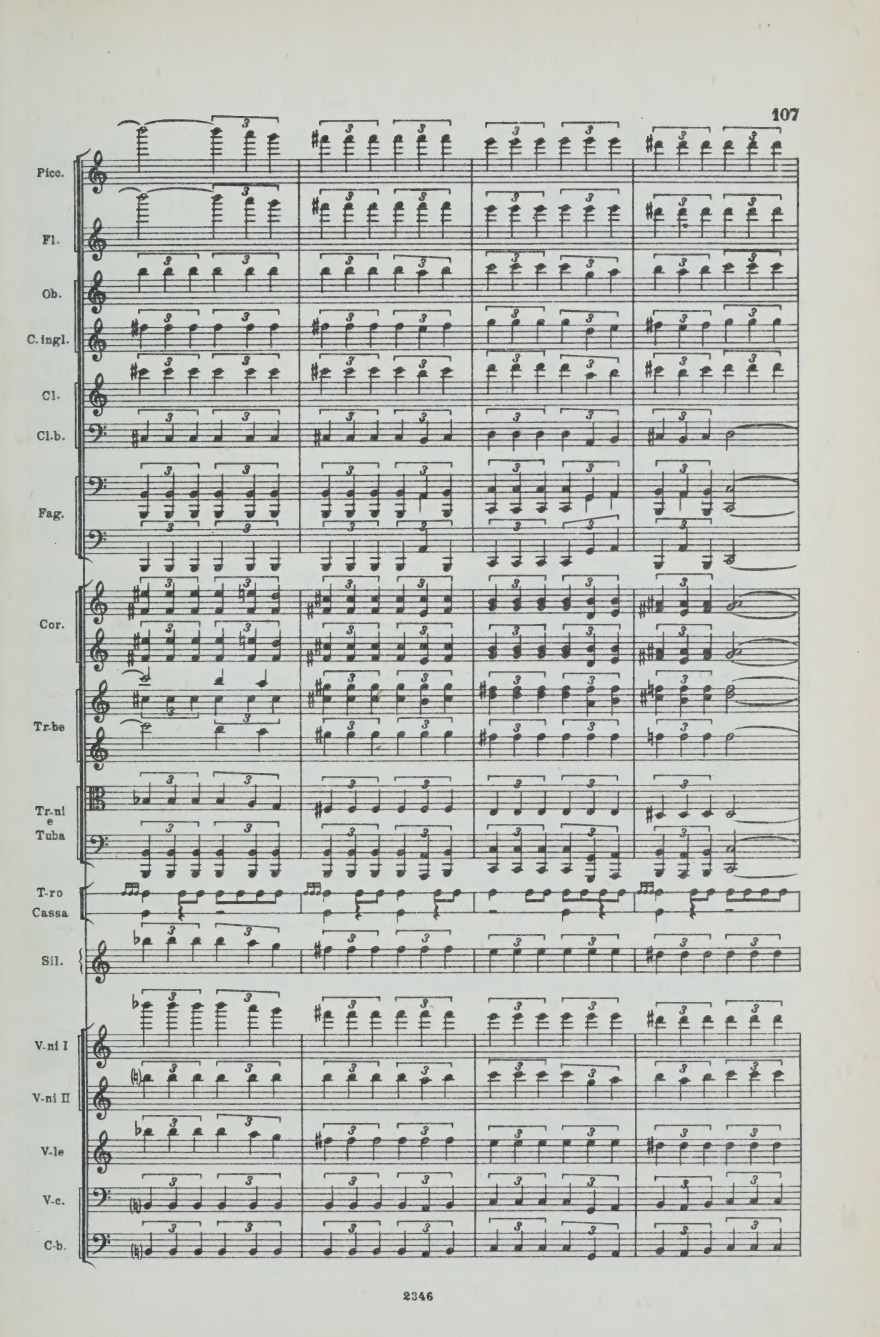
V-c.

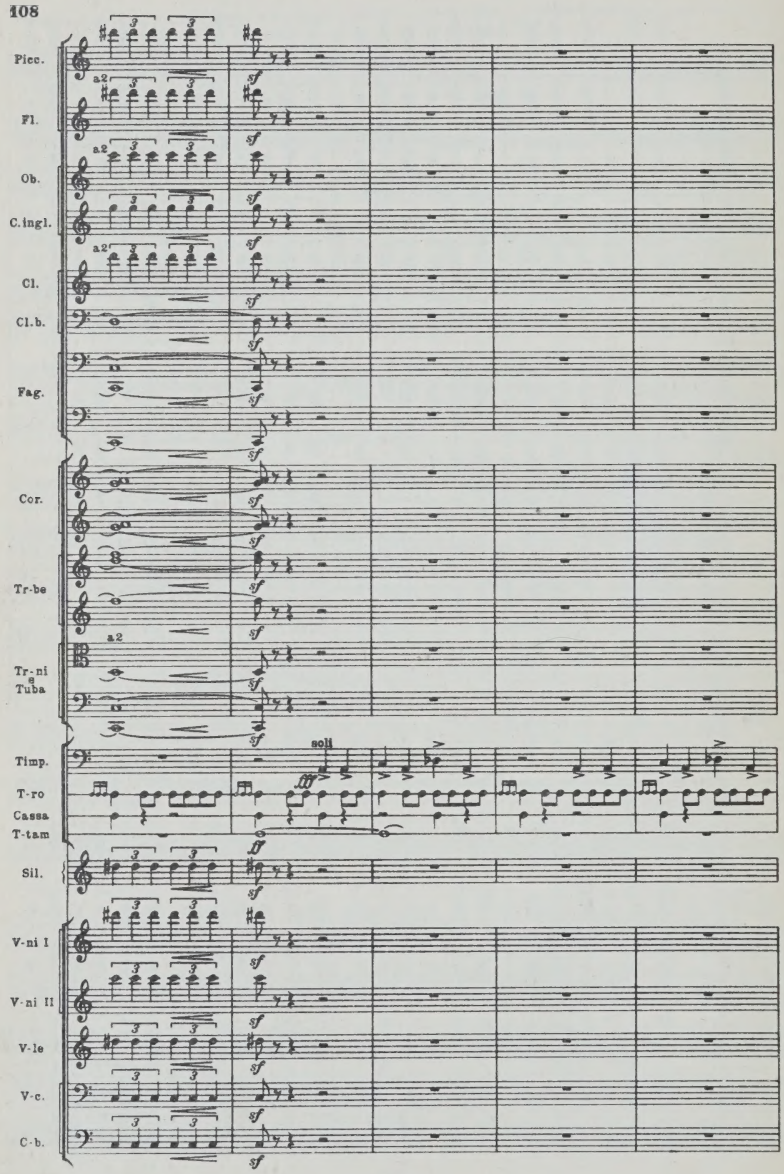
C.-b.

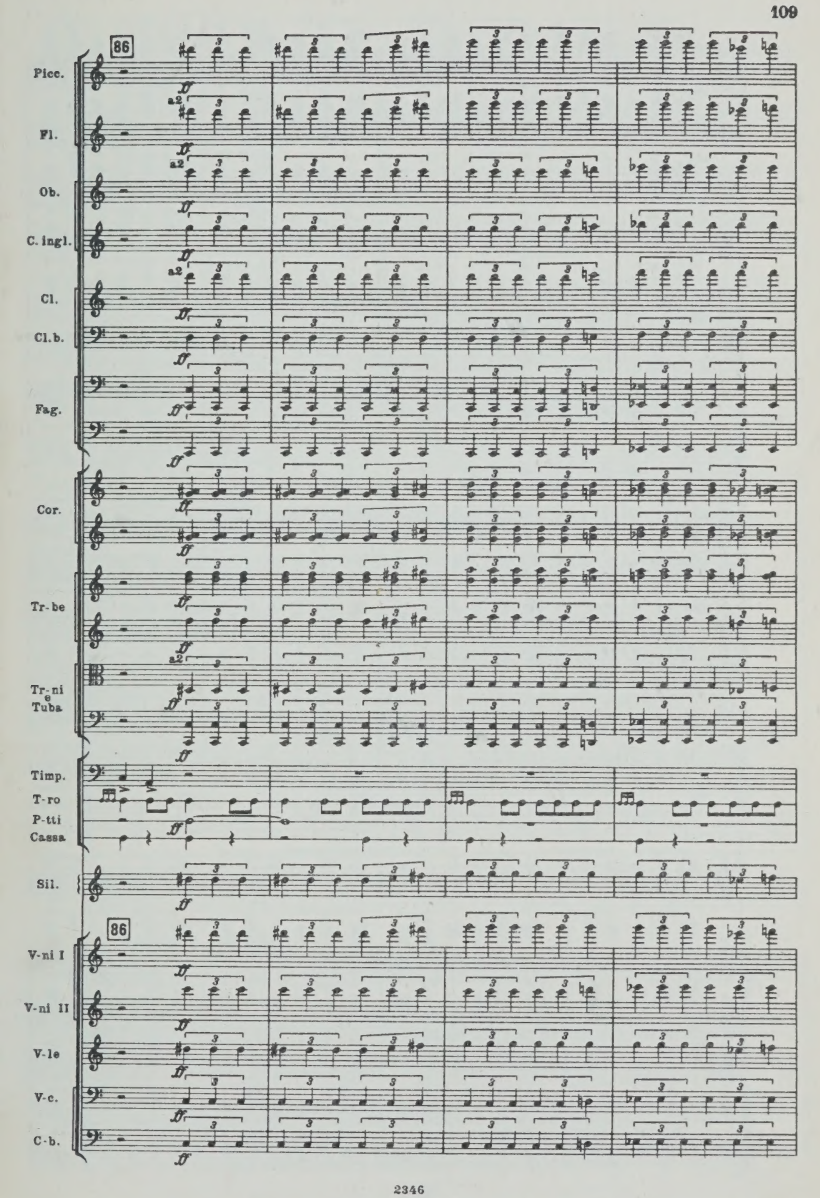

84
Picc.
a2
Fl.
a2
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
Cor.
a2
Tr-be
a2
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Cassa
T-tam
ff
ff
ff
84
V-ni I
V-ni II
V-le
V.c.
C-b.

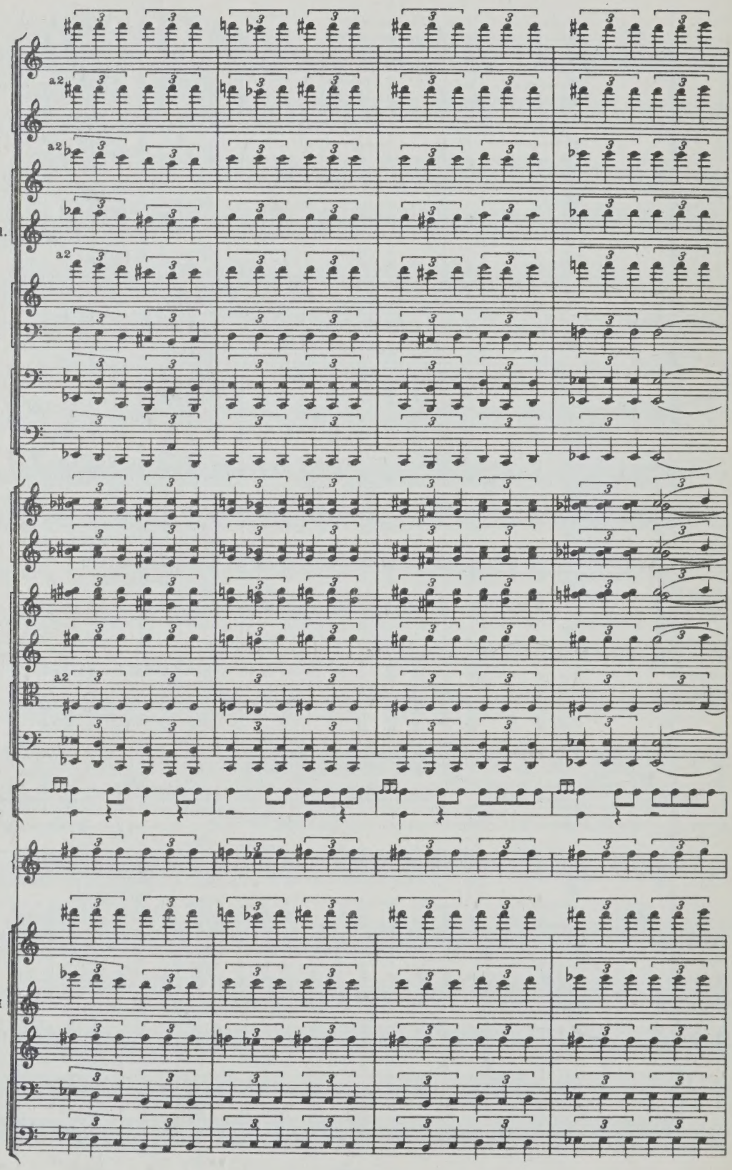

85
Picc.
Fl.
a2
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
T-ro
P-tti
Cassa
T-tam
ord.
Sil.
unis.
85
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
a2
Fl.
a2
Ob.
C.ingl.
a2
Cl.
Cl.b.
Fag.
Cor.
Tr.be
a2
Tr.ni
e
Tuba
T.ro
P.tti
Cassa
T.tam
Sil.
V.ni I
V.ni II
V.le
V.c.
C.b.

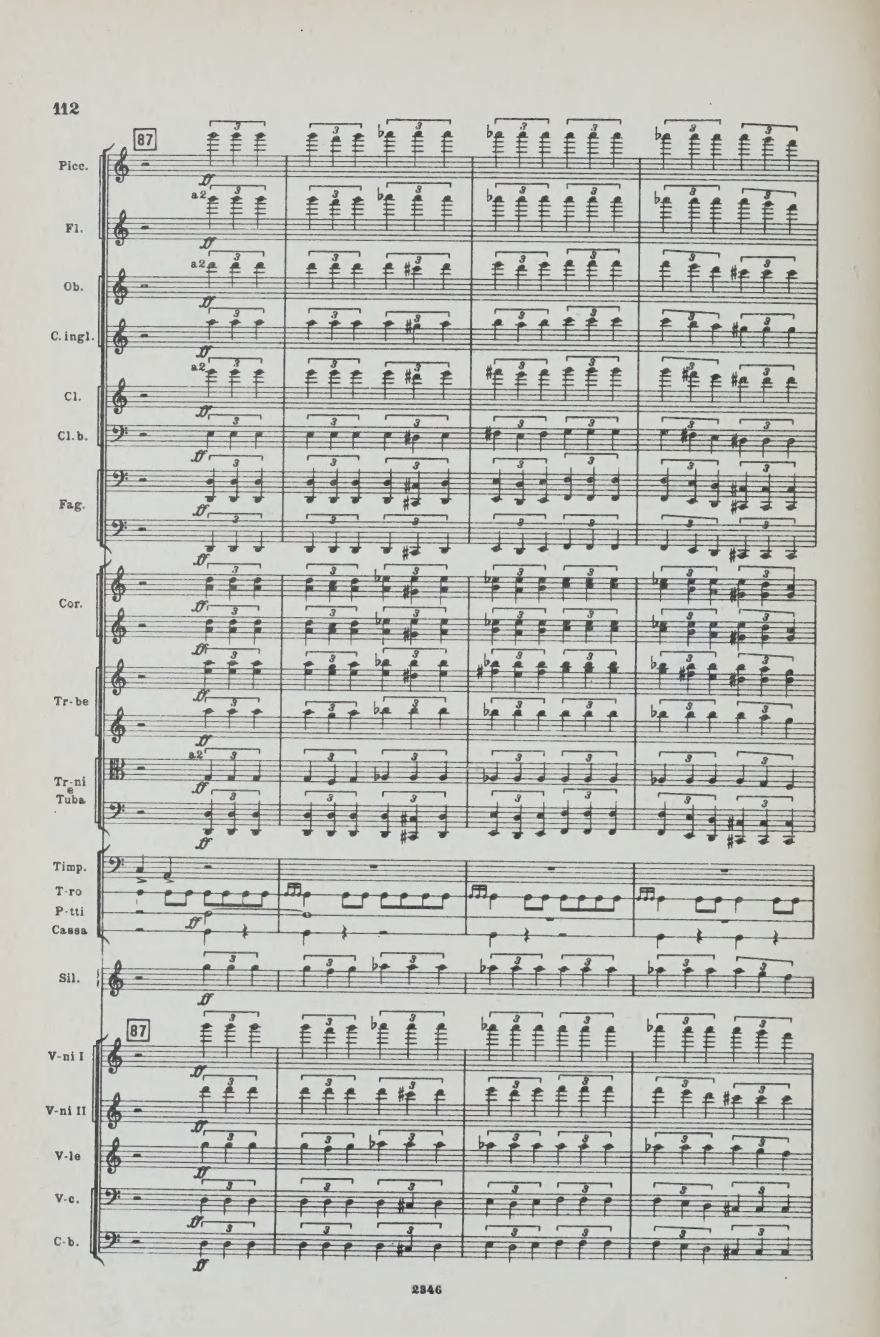

Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr. be
Tr. ni e Tuba
T. ro Cassa
Sil.
V. ni I
V. ni II
V. le
V. c.
C. b.


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni
a
Tuba
Timp.
T-ro
Cassa
T-tam
Sil.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
sf
ff
soli


86
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
T-ro
P-tti
Cassa
Sil.
86
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
Fl.
a2
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
T-ro
Cassa
Sil.
V-ni I
V-ni II
V-le
V-c.
C-b.

Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
T-ro
Cassa
T-tam
Sil.
V-ni I
V-ni II
V-le
V-c.
C-b.


87
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
Cassa
Sil.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ff

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

a2

Cor.

Tr-be

Tr-ni e Tuba

T-ro Cassa

Sil.

V-ni I

V-ni II

V-le

V-c.

C-b.

Picc.

a2

Fl.

a2

Ob.

C. ingl.

a2

Cl.

Cl. b.

Fag.

Cor.

Tr-be

a2

Tr-ni e Tuba

T-ro Cassa

Sil.

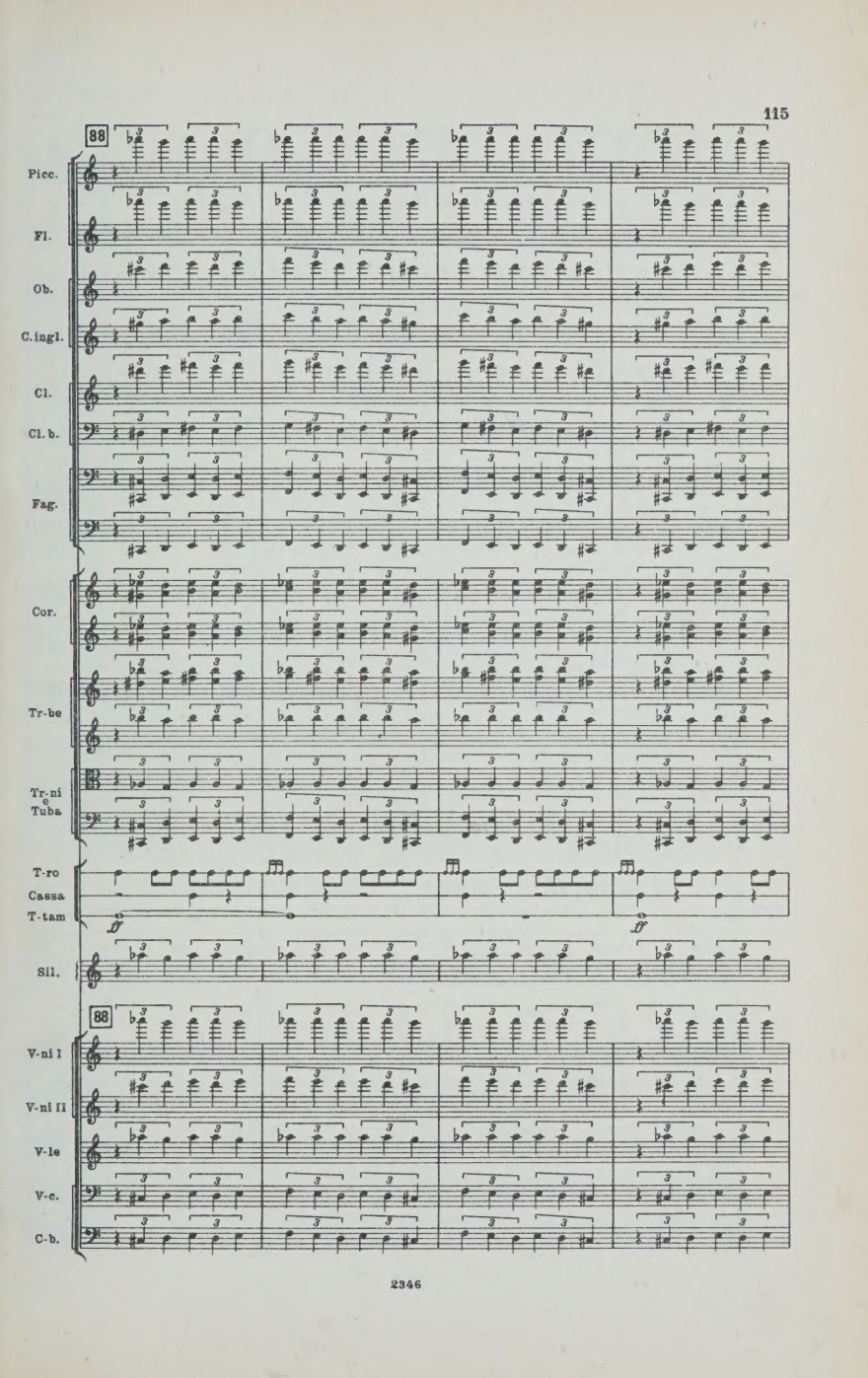
V-ni I

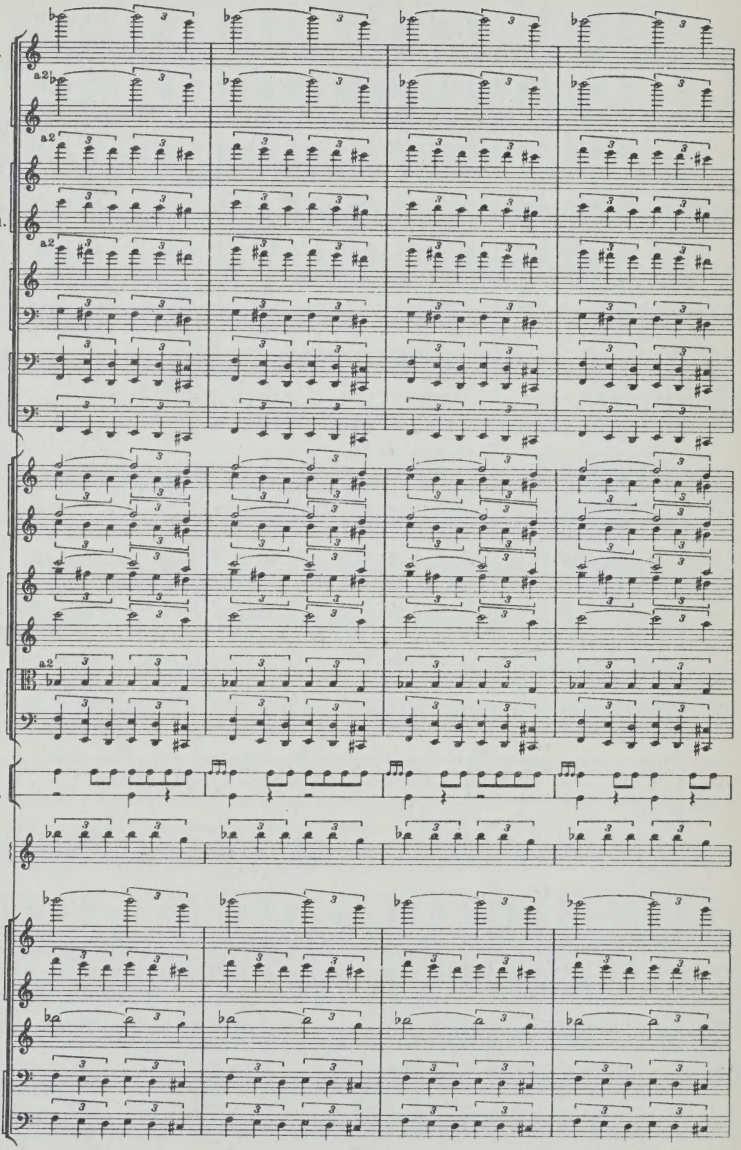
V-ni II

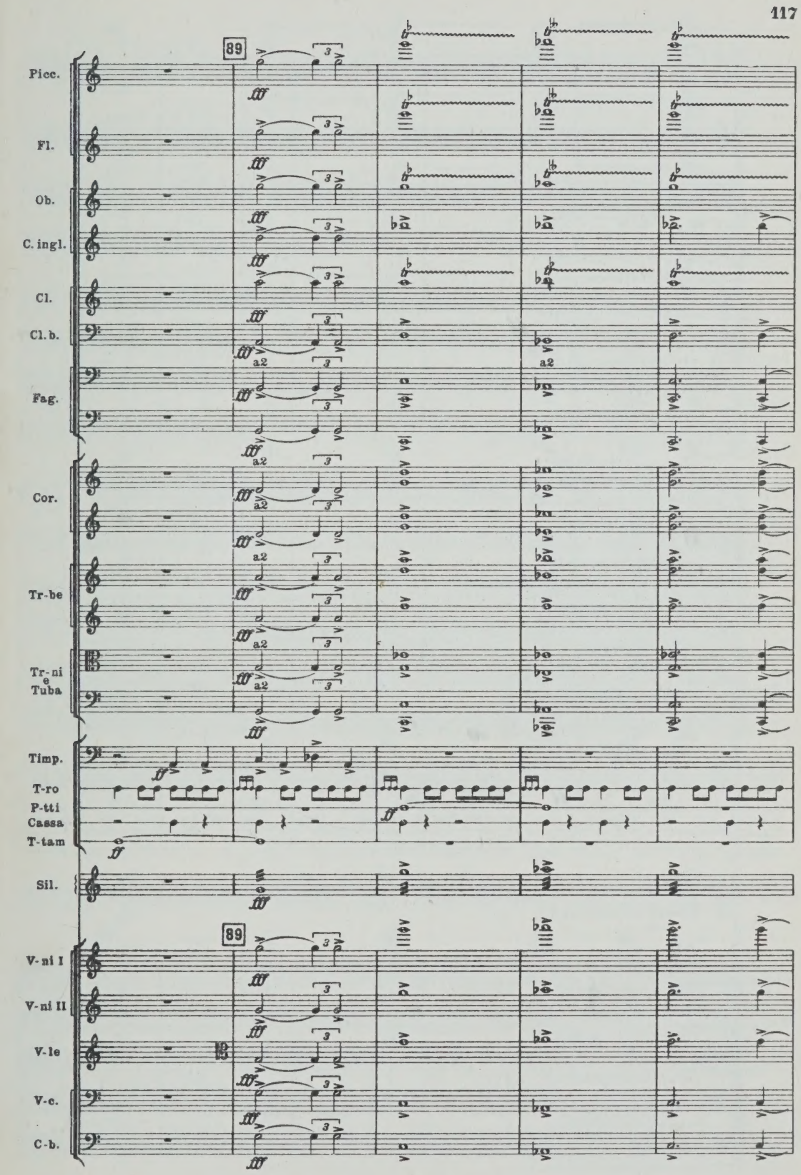
V-le

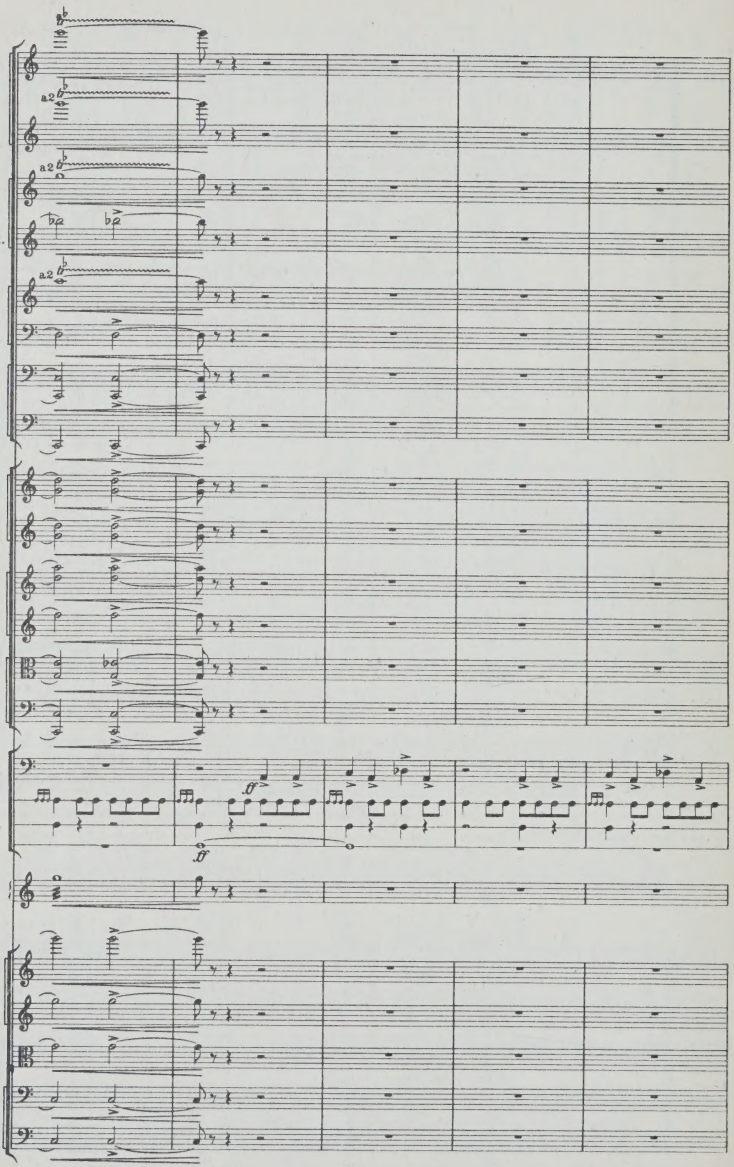
V-c.

C-b.


88
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni
Tuba
T-ro
Cassa
T-tam
ff
Sil.
88
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
a2
Fl.
a2
Ob.
C.ingl.
a2
Cl.
Cl.b.
Fag.
Cor.
Tr-be
a2
Tr-ni e Tuba
T-ro
Cassa
Sil.
V-ni I
V-ni II
V-le
V-c.
C-b.


89
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
a2
Cor.
Tr-be
Tr-ni
Tuba
Timp.
T-ro
P-tti
Cassa
T-tam
Sil.
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
a2
Fl.
a2
Ob.
C. ingl.
a2
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Cassa
T-tam
Sil.
V-ni I
V-ni II
V-le
V-c.
C-b.

90

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-tti

Cassa

Sil.

90

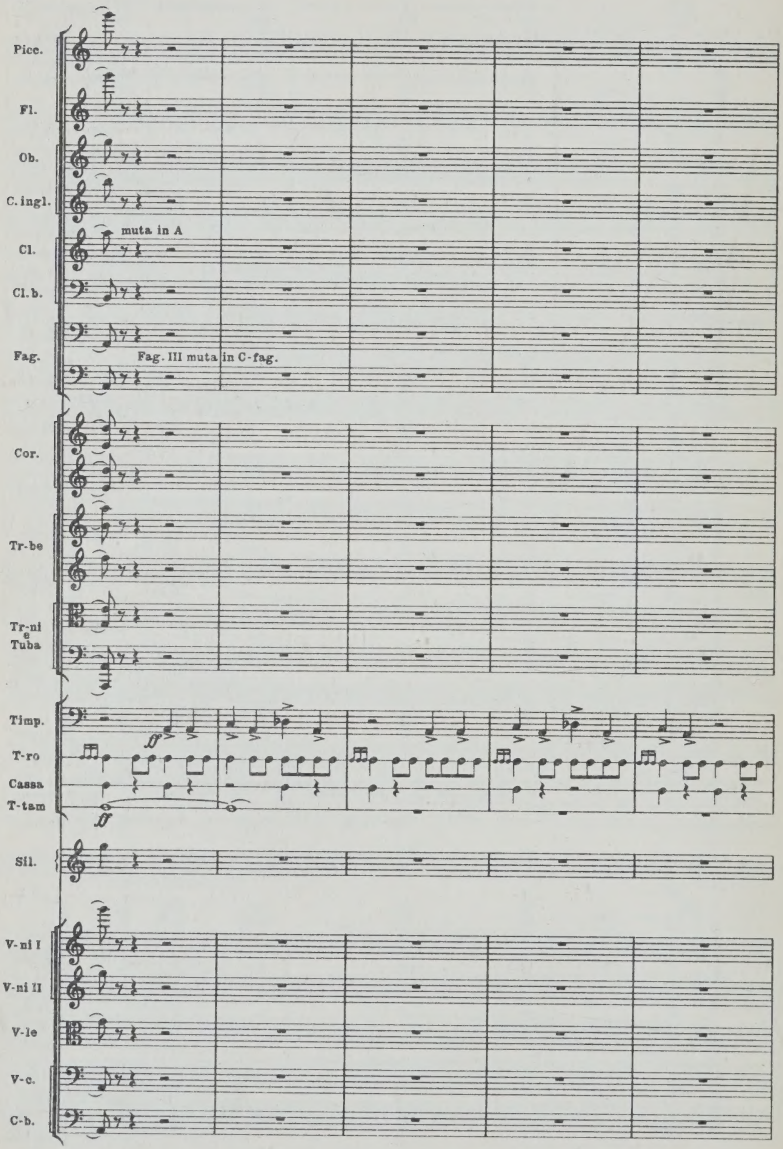
V-ni I

V-ni II

V-le

V-c.

C-b.


Picc.
Fl.
Ob.
C. ingl.
muta in A
Cl.
Cl. b.
Fag.
Fag. III muta in C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Cassa
T-tam
Sil.
V-ni I
V-ni II
V-le
V-c.
C-b.

Timp.
T-ro
Cassa
T-tani
ff
più ff
più ff
più ff

V-ni I
con sord.
div.
pp

V-ni II
con sord.
div.
pp

V-le
con sord.
div.
pp

V-c.
con sord.
div.
pp

C-b.
div.
pp

91 Adagio ♩= 66

T-ro
Cassa

Cel.
p

Arpe
p

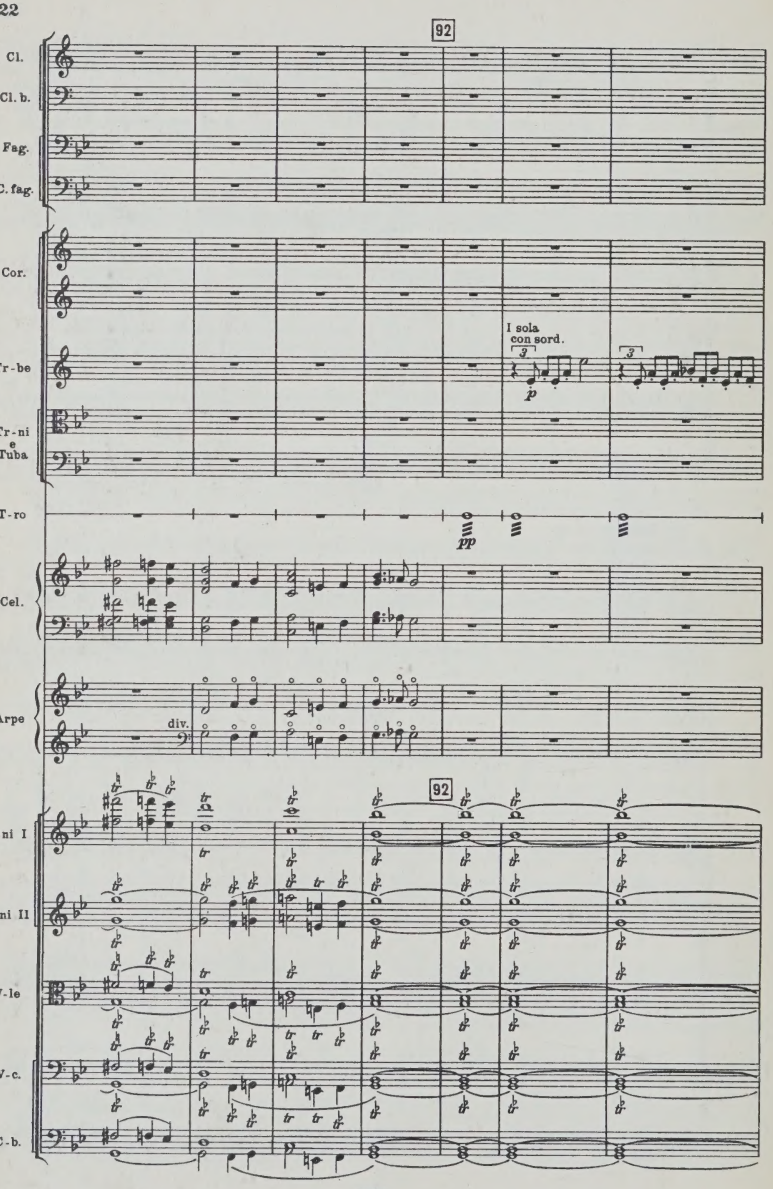
V-ni I

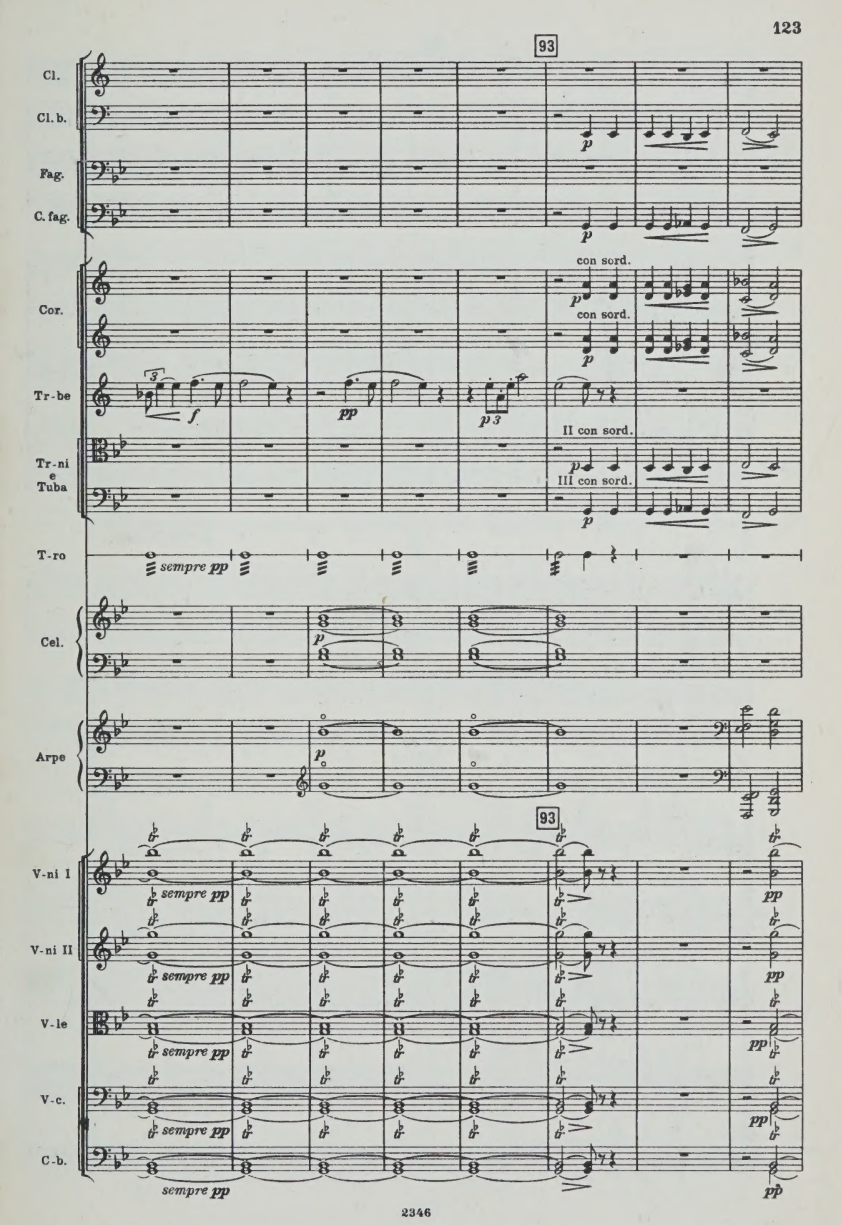
V-ni II

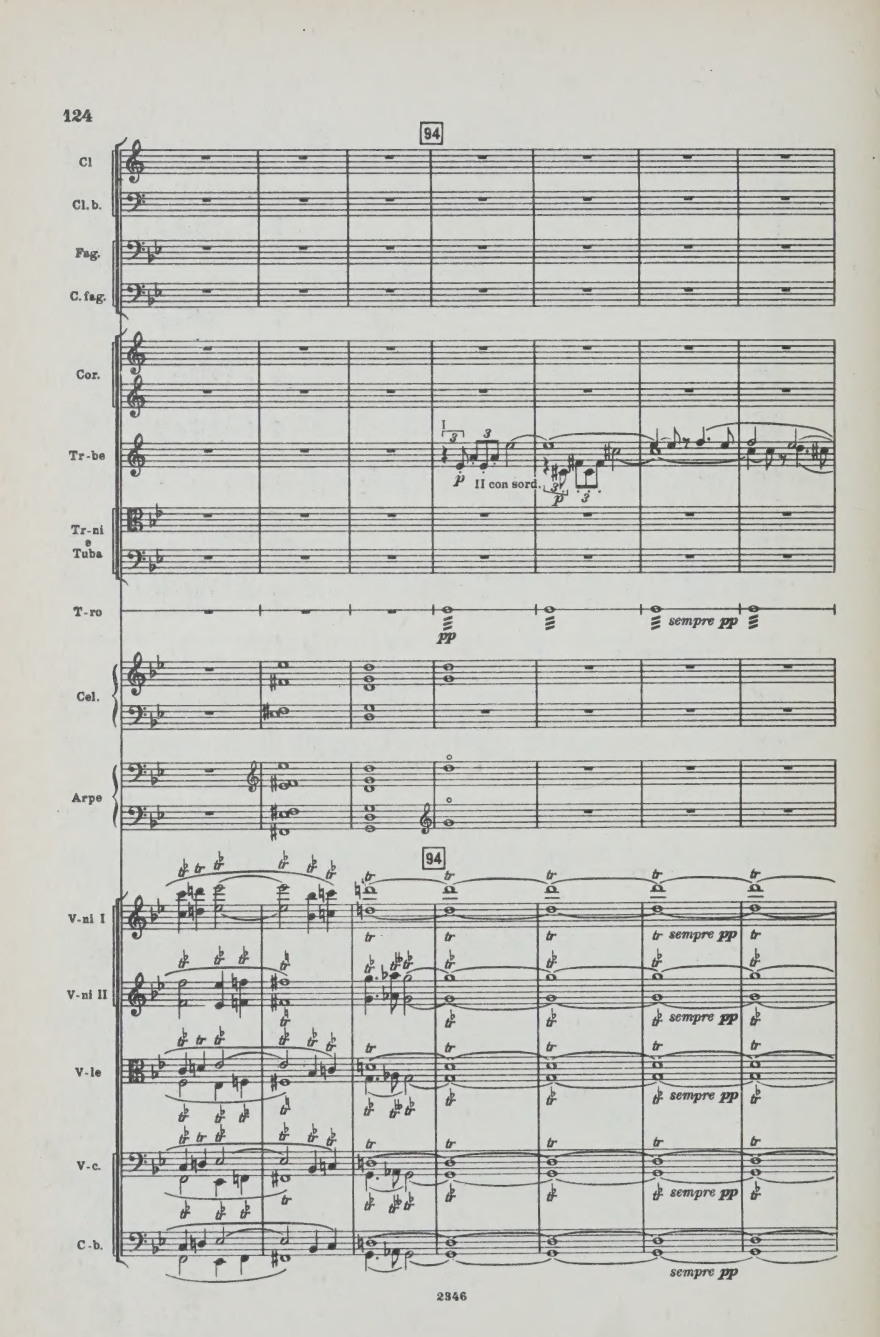
V-le

V-c.

C-b.

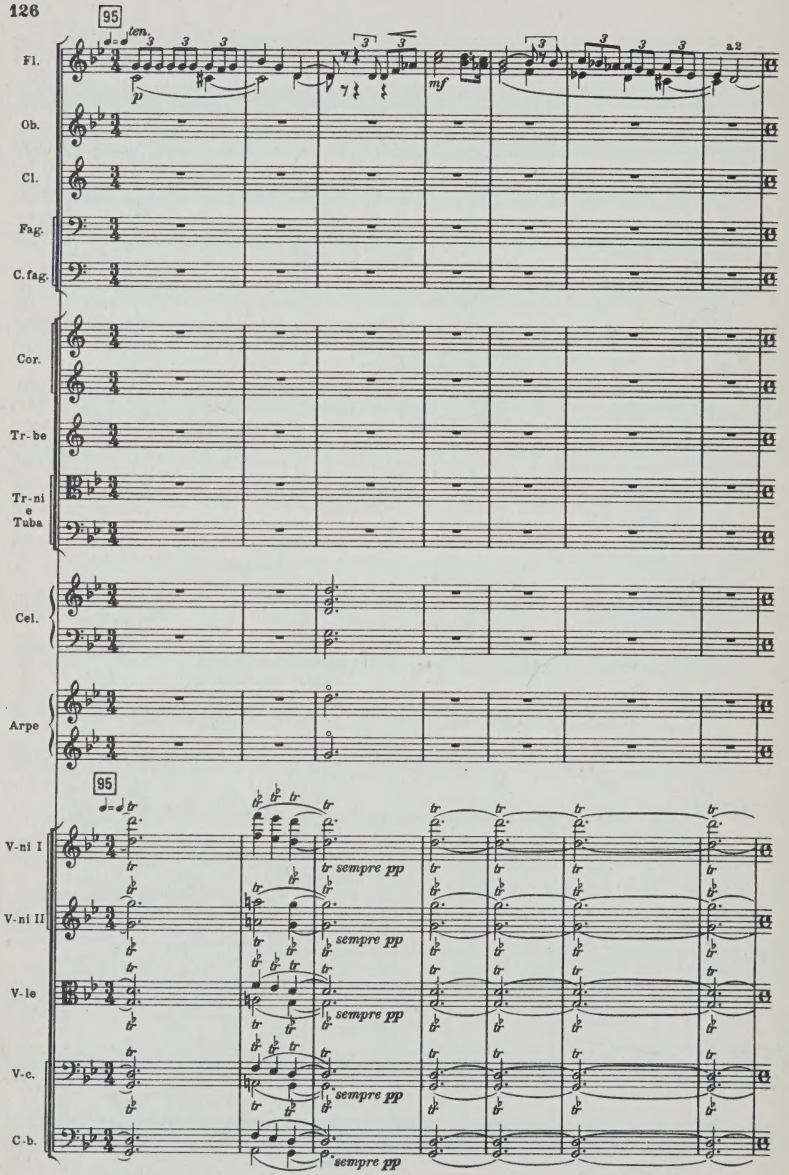

92
Cl.
Cl. b.
Fag.
C. fag.
Cor.
I sola
con sord.
Tr-be
p
Tr-ni
e
Tuba
T-ro
pp
Cel.
Arpe
div.
92
V-ni I
V-ni II
V-le
V-c.
C-b.

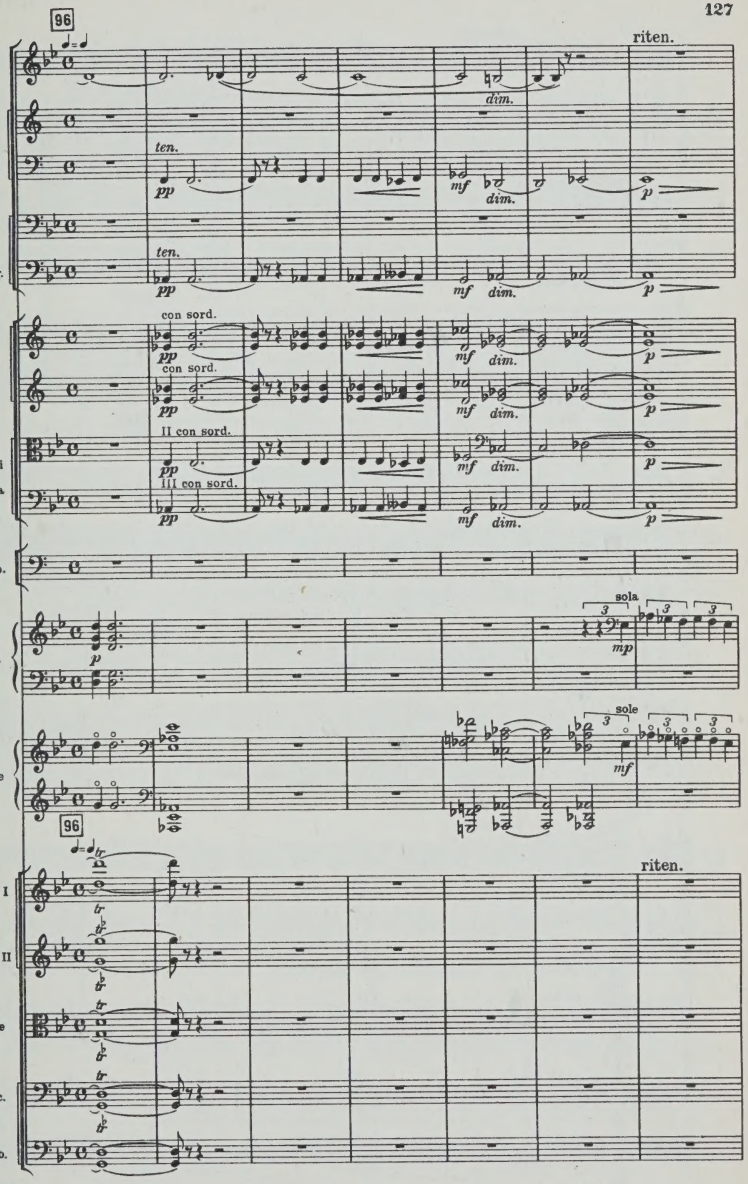

93
Cl.
Cl. b.
Fag.
C. fag.
p
con sord.
Cor.
Tr-be
f
pp
p 3
II con sord.
III con sord.
Tr-ni e Tuba
T-ro
sempre pp
Cel.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
sempre pp
pp

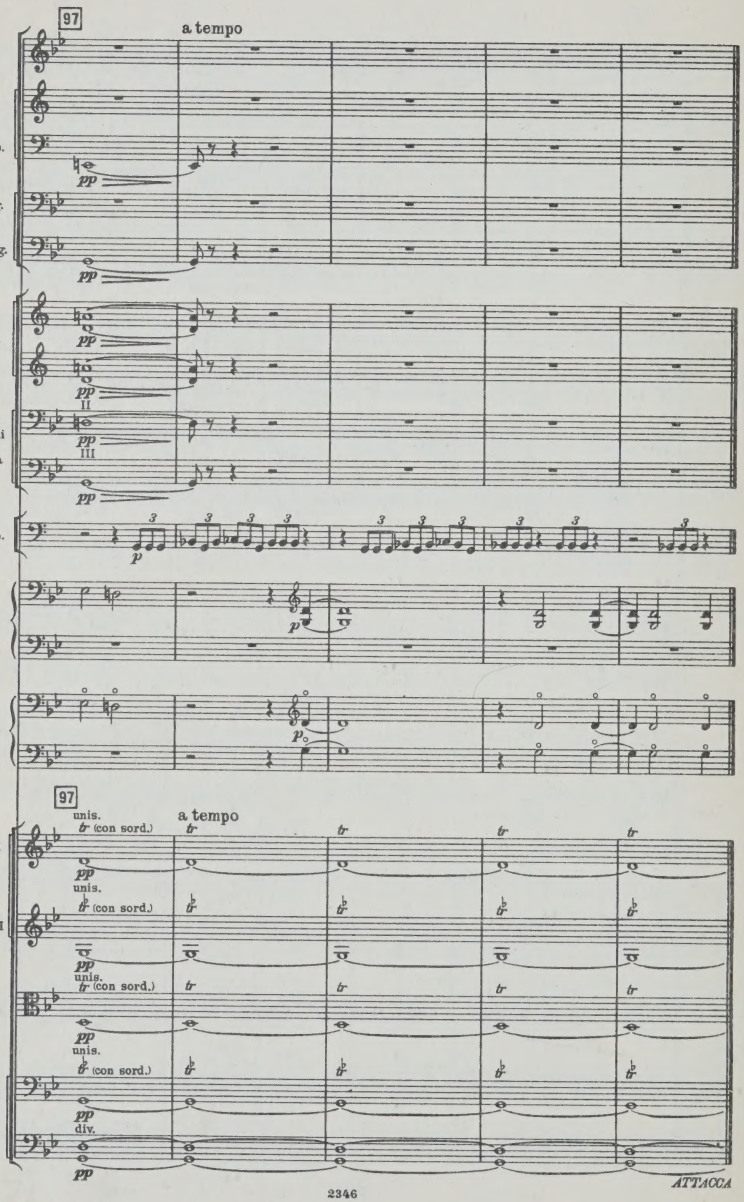

94
Cl
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
p
II con sord.
p
Tr-ni e Tuba
T-ro
pp
sempre pp
Cel.
Arpe
94
V-ni I
sempre pp
V-ni II
sempre pp
V-le
sempre pp
V-c.
sempre pp
C.-b.
sempre pp

Fl.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
T-ro
Cel.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.

p
ten.
cresc.
f
p
sempre pp
p
div.
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp


95
ten.
Fl.
Ob.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Cel.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
p
mf
a 2
tr
sempre pp


96
riten.
Fl.
Cl.
Cl. b.
ten.
pp
mf
dim.
p
Fag.
C. fag.
con sord.
Cor.
II con sord.
III con sord.
Tr-ni e Tuba
Timp.
Cel.
sola
mp
Arpe
sole
mf
V-ni I
V-ni II
V-le
V-c.
C-b.


97
a tempo
Fl.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-ni e Tuba
Timp.
Cel.
Arpe
97
a tempo
V-ni I
V-ni II
V-le
V-c.
C-b.
unis.
(con sord.)
div.
pp
p
ATTACCA

ВЕЧНАЯ ПАМЯТЬ III IN MEMORIAM

98 Adagio ♩ = 72

Violini I — pizz. — pp

Violini II — pizz. — pp

Viole — pizz. — pp

Violoncelli — pizz. — pp — p

Contrabassi — pizz. unis. — pp — p

V-le

V-c.

C-b.

99 arco (con sord.) — p

V-le

V-c.

C-b.

V-le

V-c.

C-b.

100

V-le

V-c.

C-b.

V-le
V-c.
C-b.

101

V-le
V-c.
C-b.

V-le
V-c.
C-b.

102

p

V-le
V-c.
C-b.

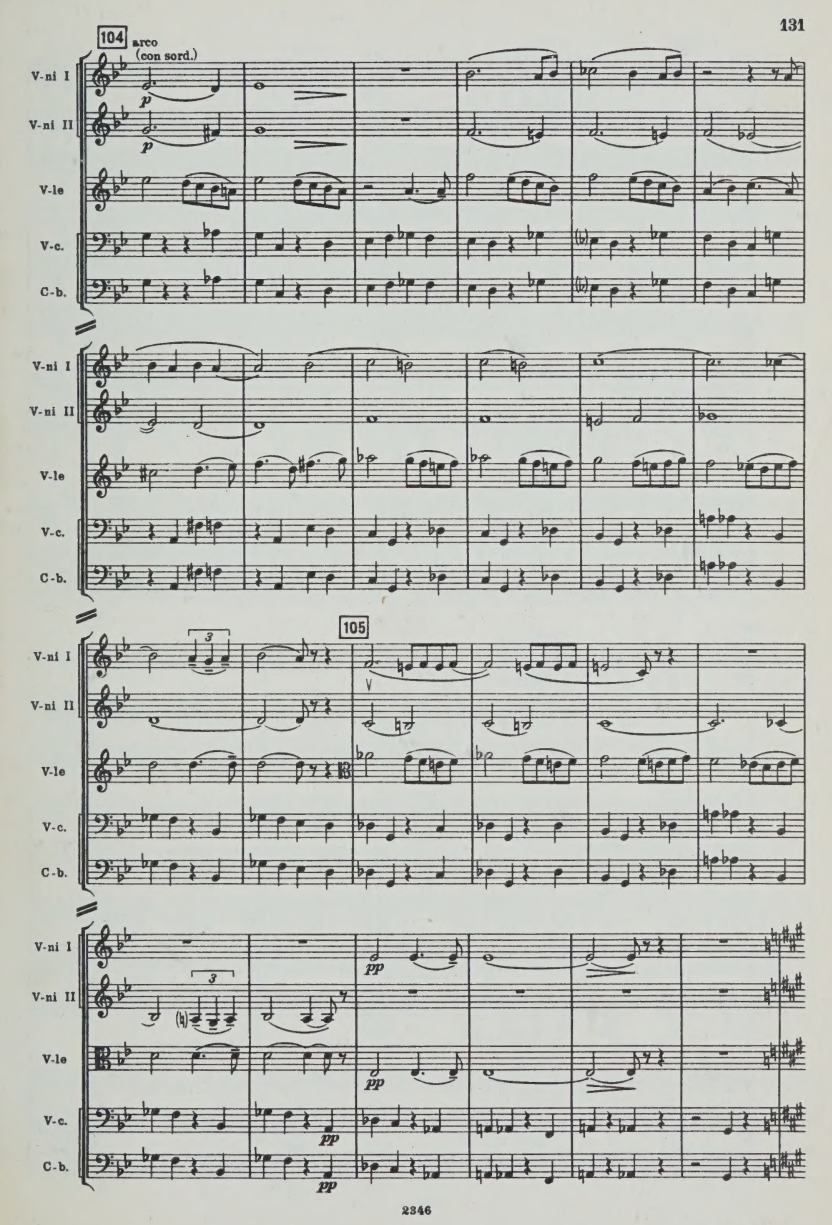
arco
(con sord.)

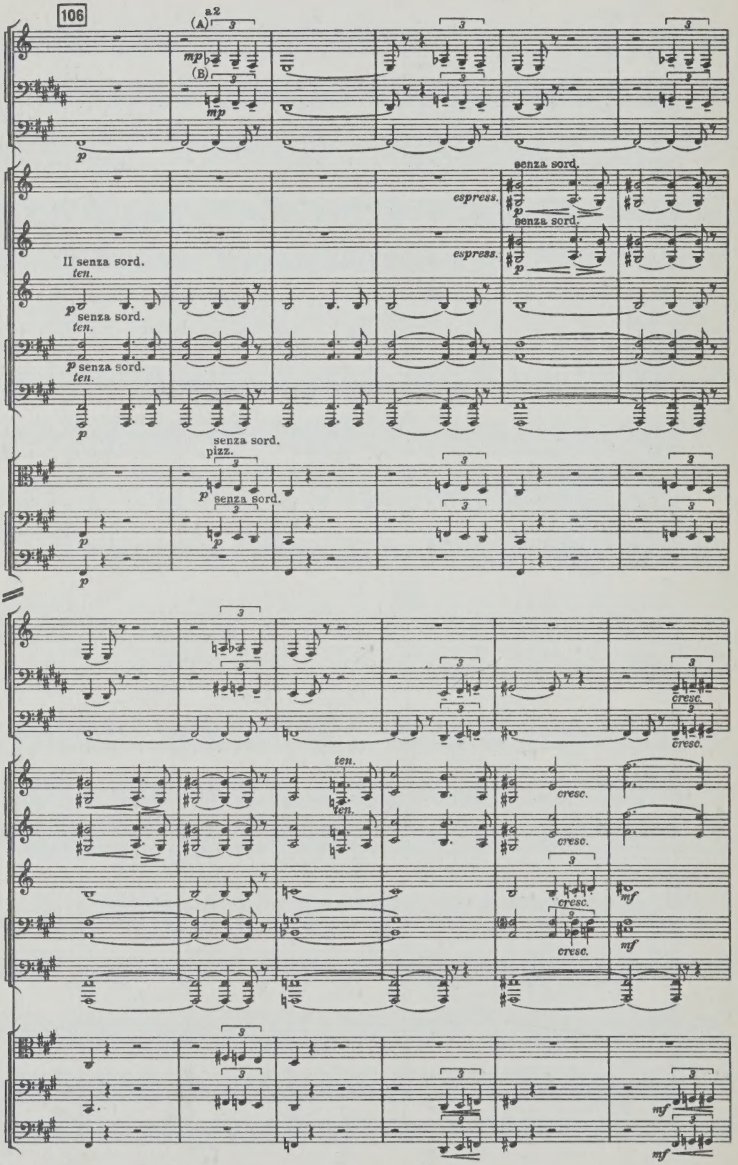
103

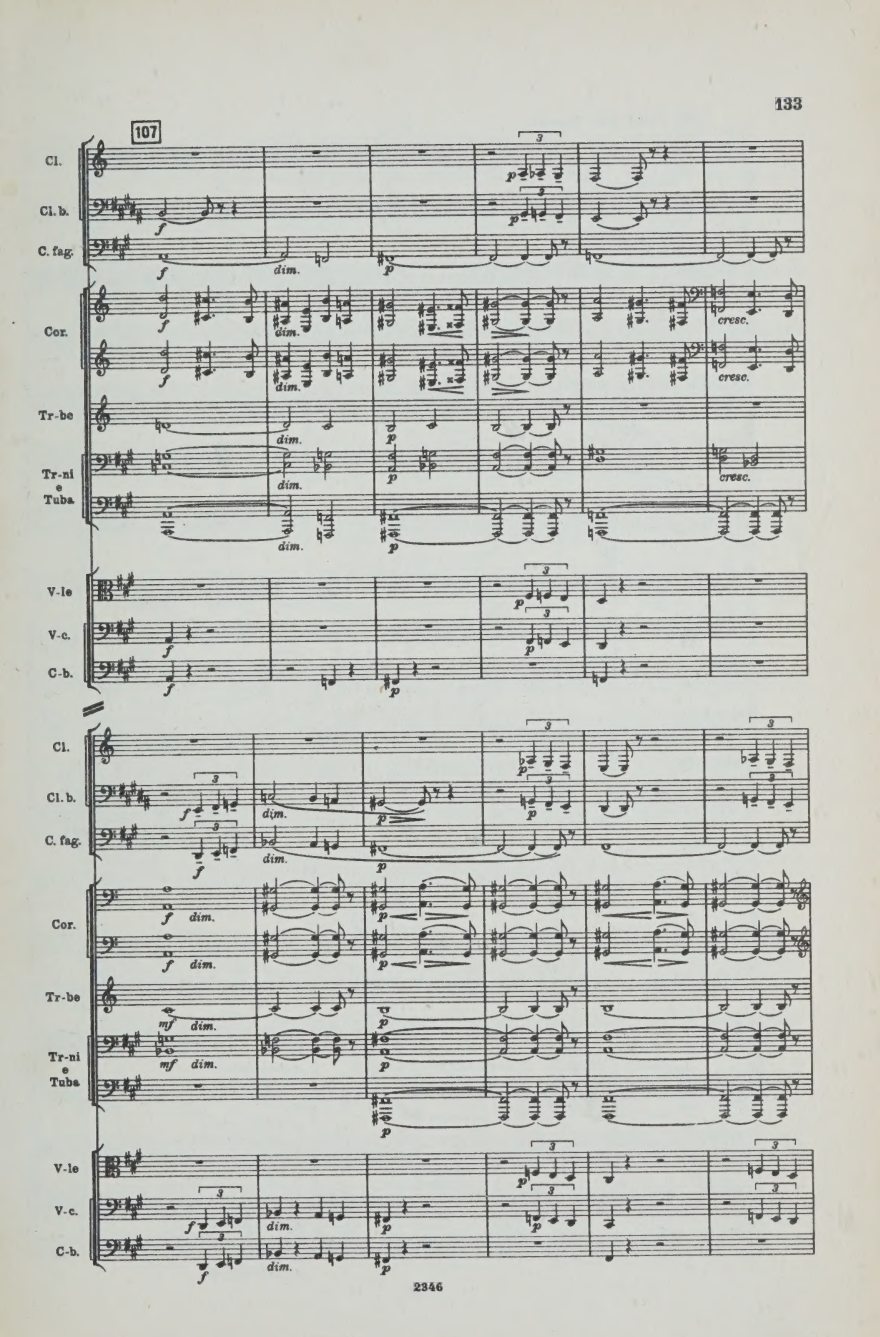
p

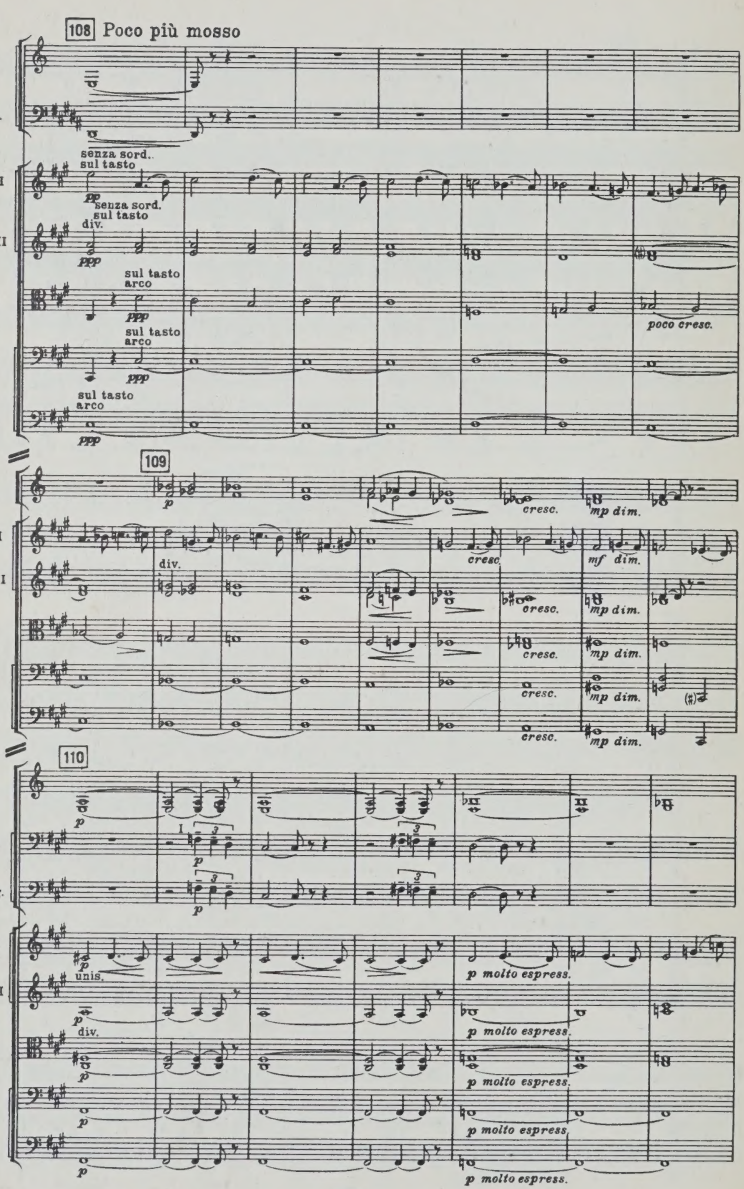
V-ni II
V-le
V-c.
C-b.

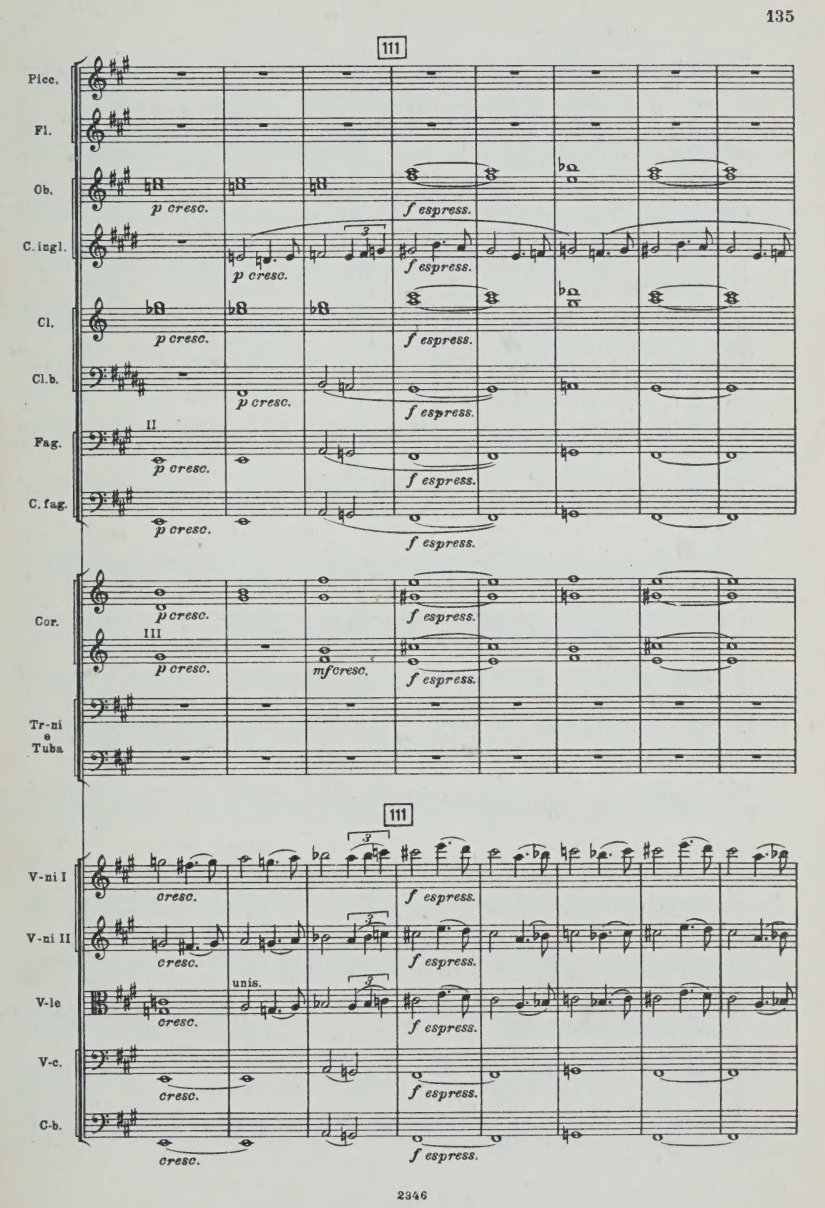
V-ni II
V-le
V-c.
C-b.

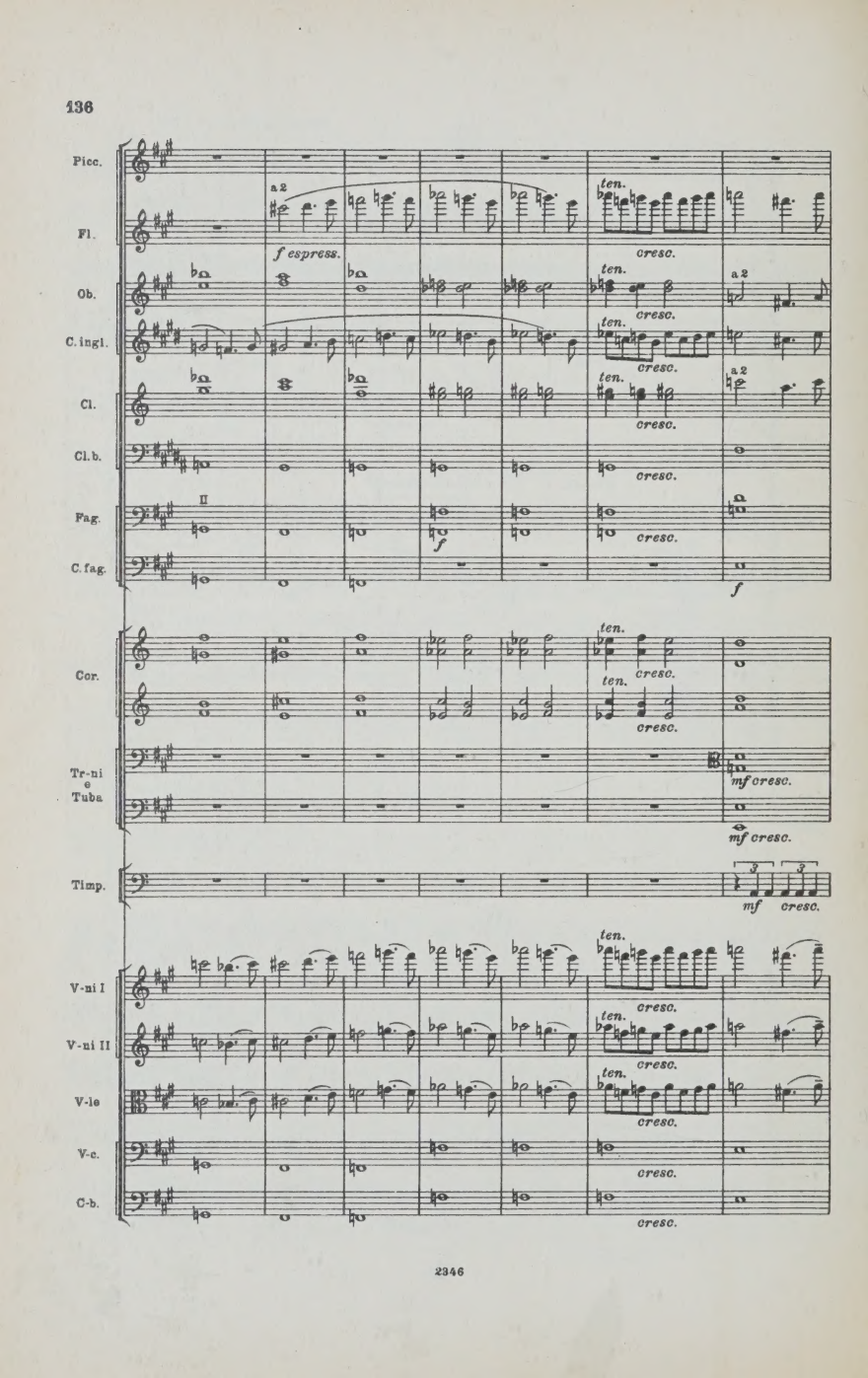

104
arco
(con sord.)
V-ni I
V-ni II
V-le
V-c.
C-b.
105
p
pp

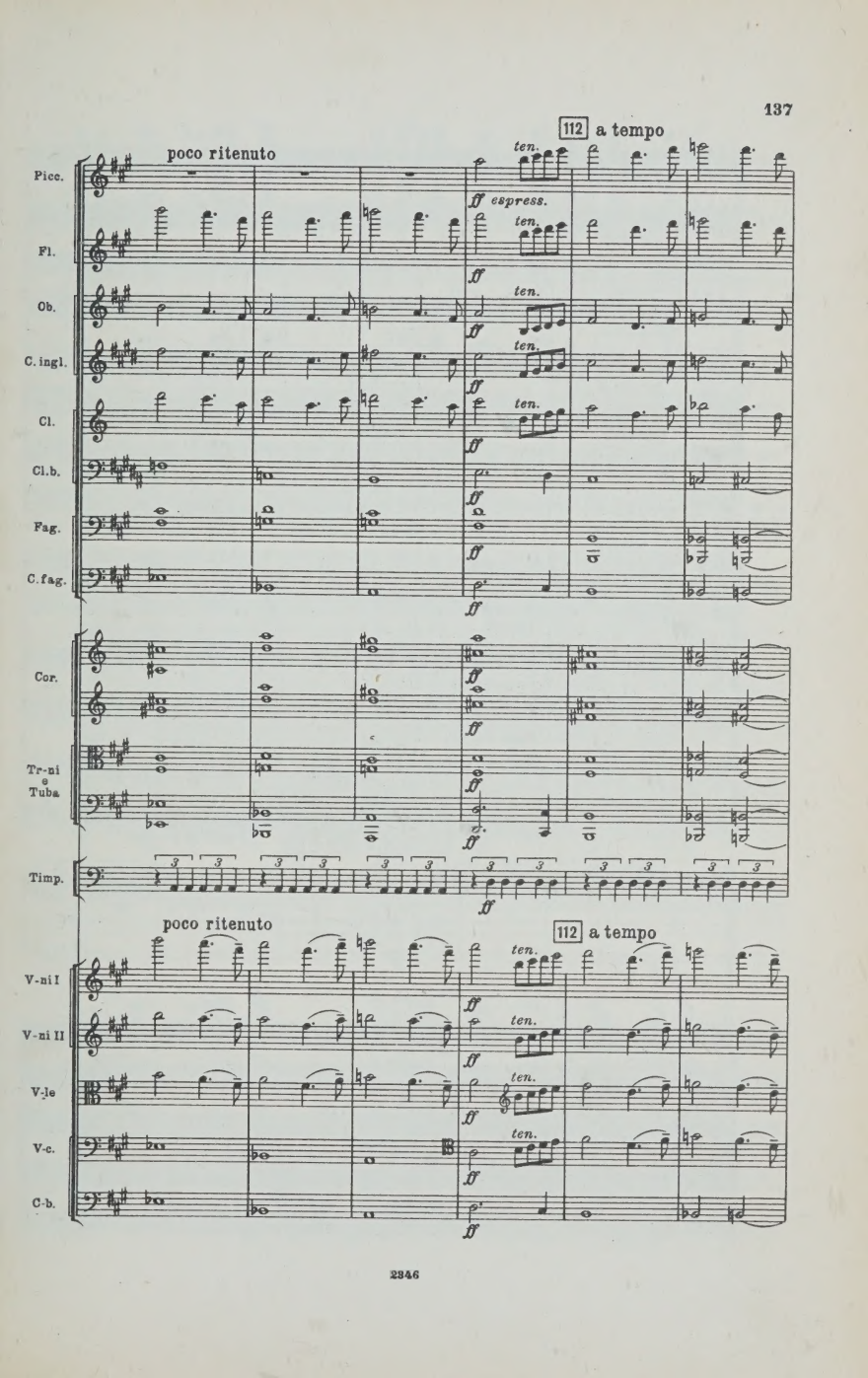

106
a2
(A)
(B)
Cl.
Cl. b.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
V-le
V-c.
C-b.
mp
p
espress.
senza sord.
II senza sord.
ten.
pizz.
cresc.
mf

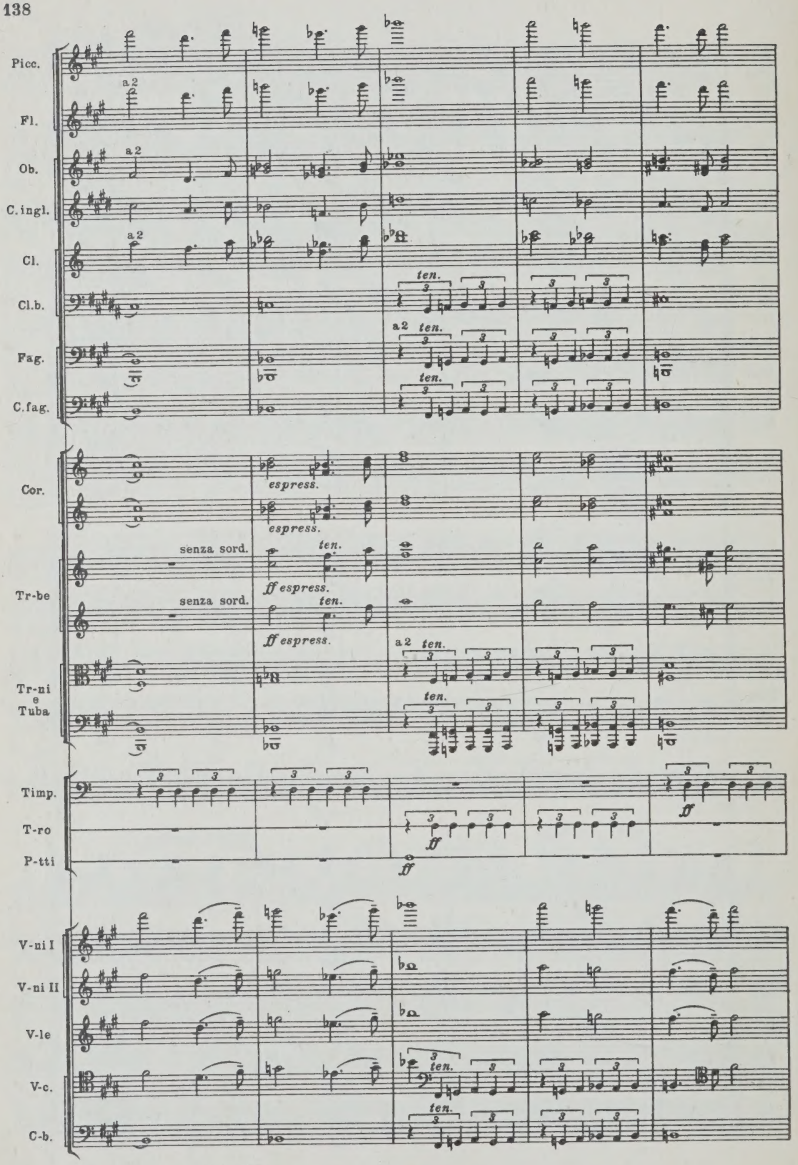

107
Cl.
Cl. b.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
V-le
V-c.
C-b.
f
p
dim.
cresc.
mf


108 Poco più mosso
Cl.
Cl. b.
senza sord.
sul tasto
V-ni I
pp
senza sord.
sul tasto
div.
V-ni II
ppp
sul tasto
arco
V-le
ppp
poco cresc.
sul tasto
arco
V-c.
ppp
sul tasto
arco
C-b.
ppp
109
Cl.
p
cresc.
mp dim.
V-ni I
div.
cresc.
mf dim.
V-ni II
cresc.
mp dim.
V-le
cresc.
mp dim.
V-c.
cresc.
mp dim.
C-b.
cresc.
mp dim.
110
Cl.
p
Fag.
I
p
C. fag.
p
V-ni I
p
unis.
p molto espress.
V-ni II
p
div.
p molto espress.
V-le
p
p molto espress.
V-c.
p
p molto espress.
C-b.
p
p molto espress.


111
Picc.
Fl.
Ob.
p cresc.
f espress.
C. ingl.
p cresc.
f espress.
Cl.
p cresc.
f espress.
Cl. b.
p cresc.
f espress.
II
Fag.
p cresc.
f espress.
C. fag.
p cresc.
f espress.
Cor.
p cresc.
f espress.
III
p cresc.
mf cresc.
f espress.
Tr-ni e Tuba
111
V-ni I
cresc.
f espress.
V-ni II
cresc.
f espress.
V-le
unis.
cresc.
f espress.
V-c.
cresc.
f espress.
C-b.
cresc.
f espress.

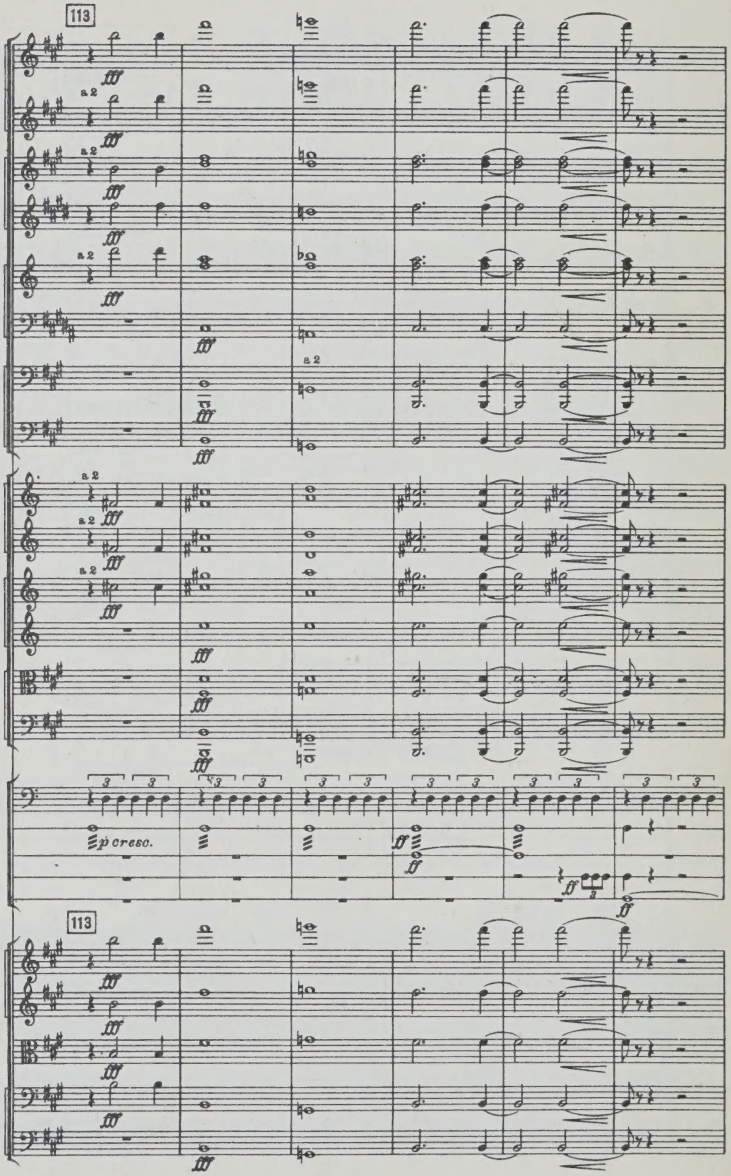

Picc.
Fl.
a 2
f espress.
ten.
cresc.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C. fag.
II
f
Cor.
Tr-ni e Tuba
mf cresc.
Timp.
3
V-ni I
V-ni II
V-le
V-c.
C-b.


112 a tempo
poco ritenuto
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl.b.
Fag.
C. fag.
Cor.
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
ten.
espress.
ff


Picc.
Fl.
a 2
Ob.
C. ingl.
Cl.
Cl. b.
ten.
Fag.
C. fag.
Cor.
espress.
Tr-be
senza sord.
ff espress.
Tr-ni e Tuba
Timp.
T-ro
P-tti
ff
V-ni I
V-ni II
V-le
V-c.
C-b.

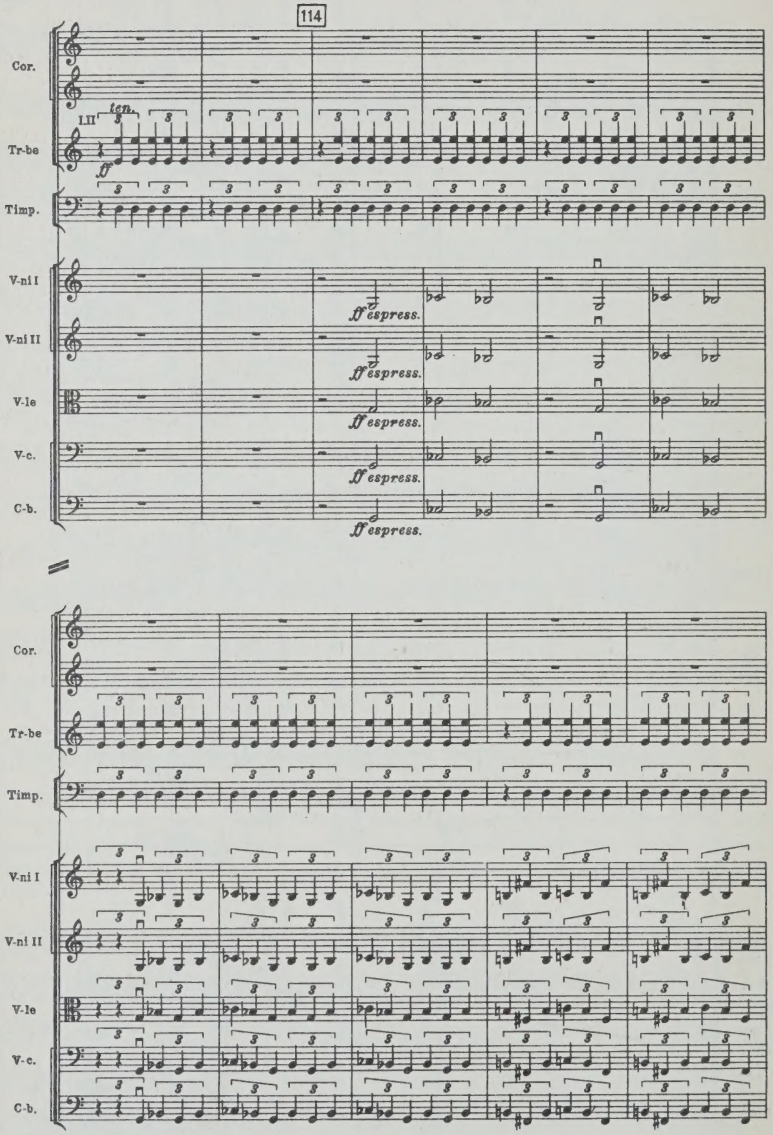
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
V-ni I
V-ni II
V-le
V-c.
C-b.

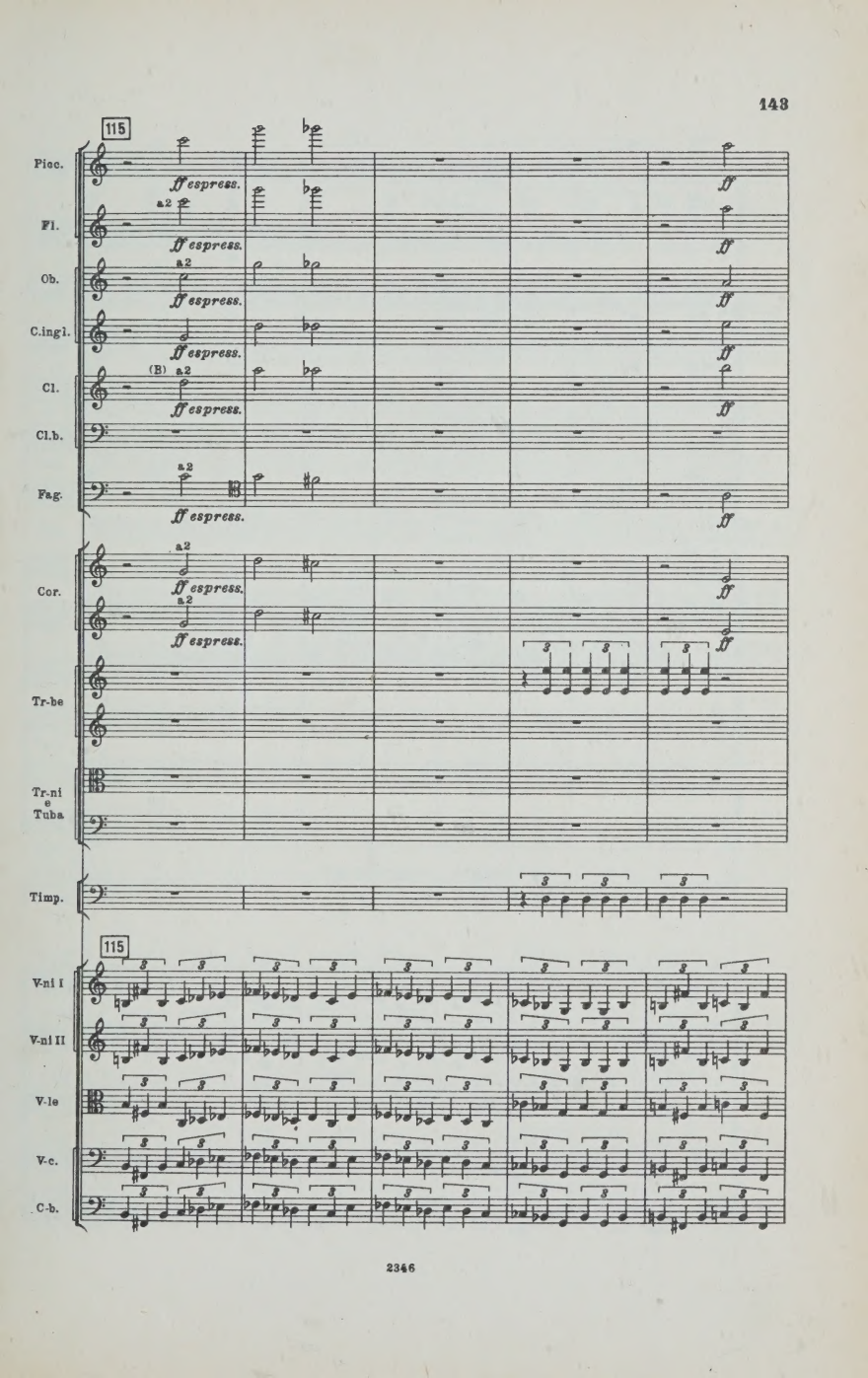
a 2

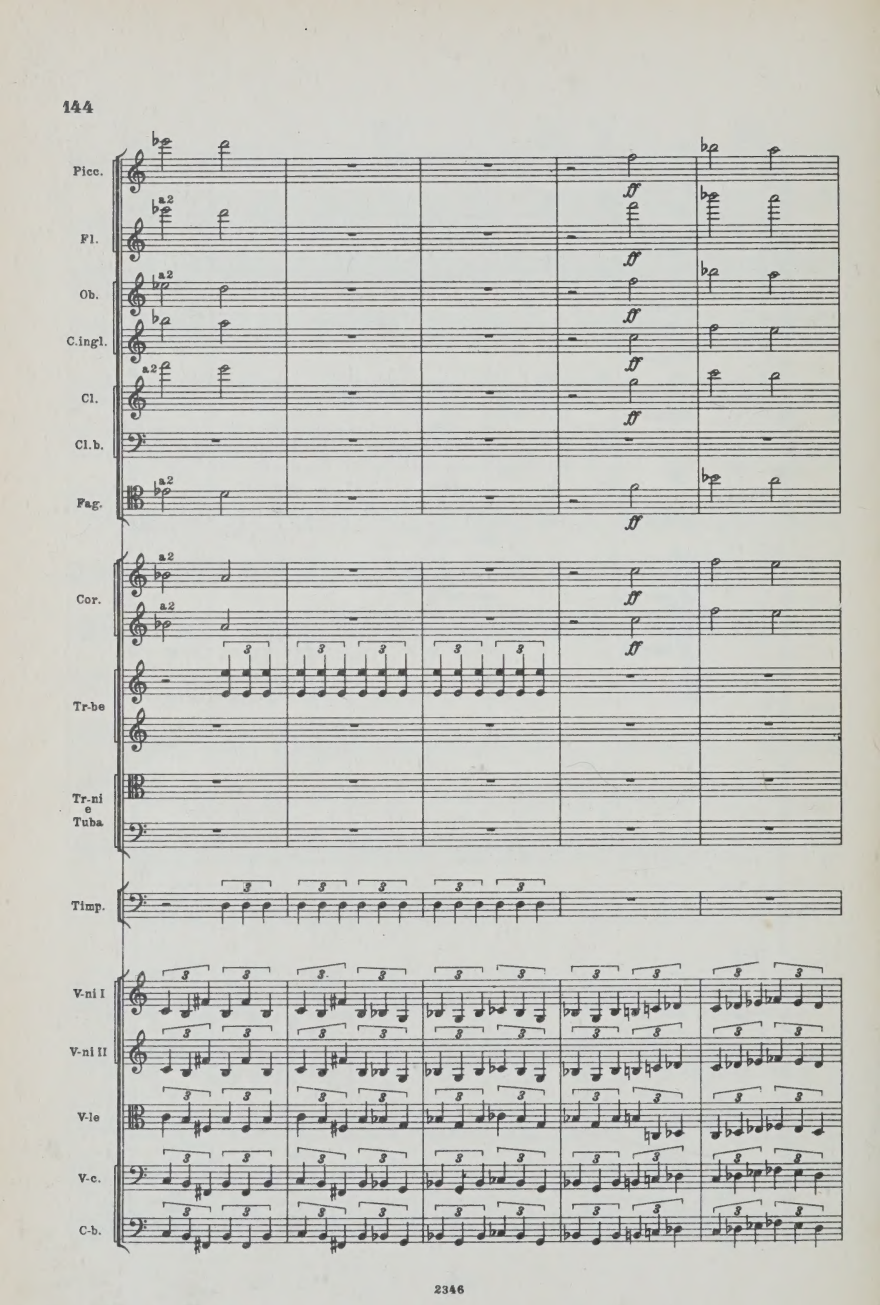

113
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
Cassa
T-tam
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
fff
p cresc.
ff

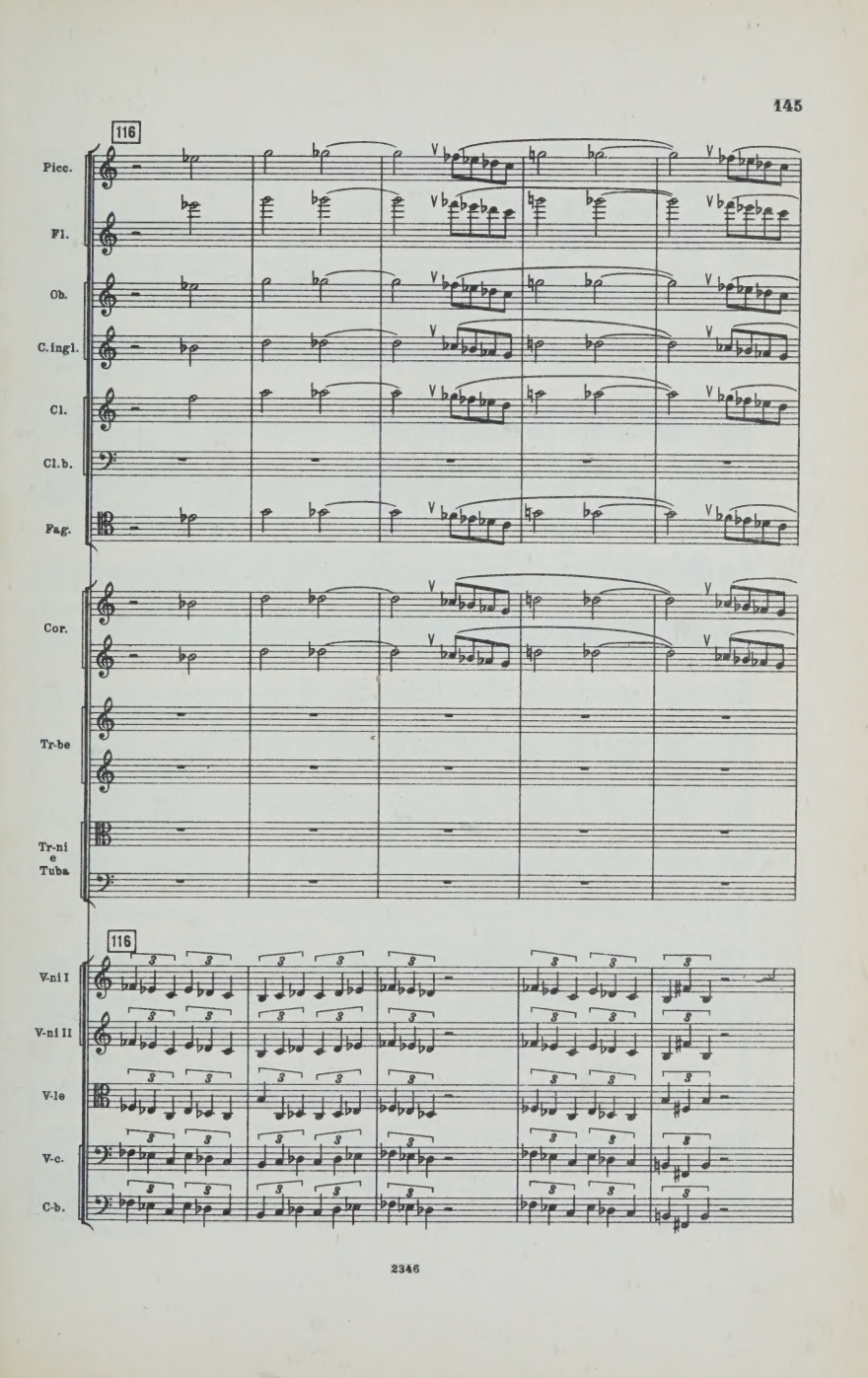
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
Cassa
T-tam
V-ni I
V-ni II
V-le
V-c.
C-b.

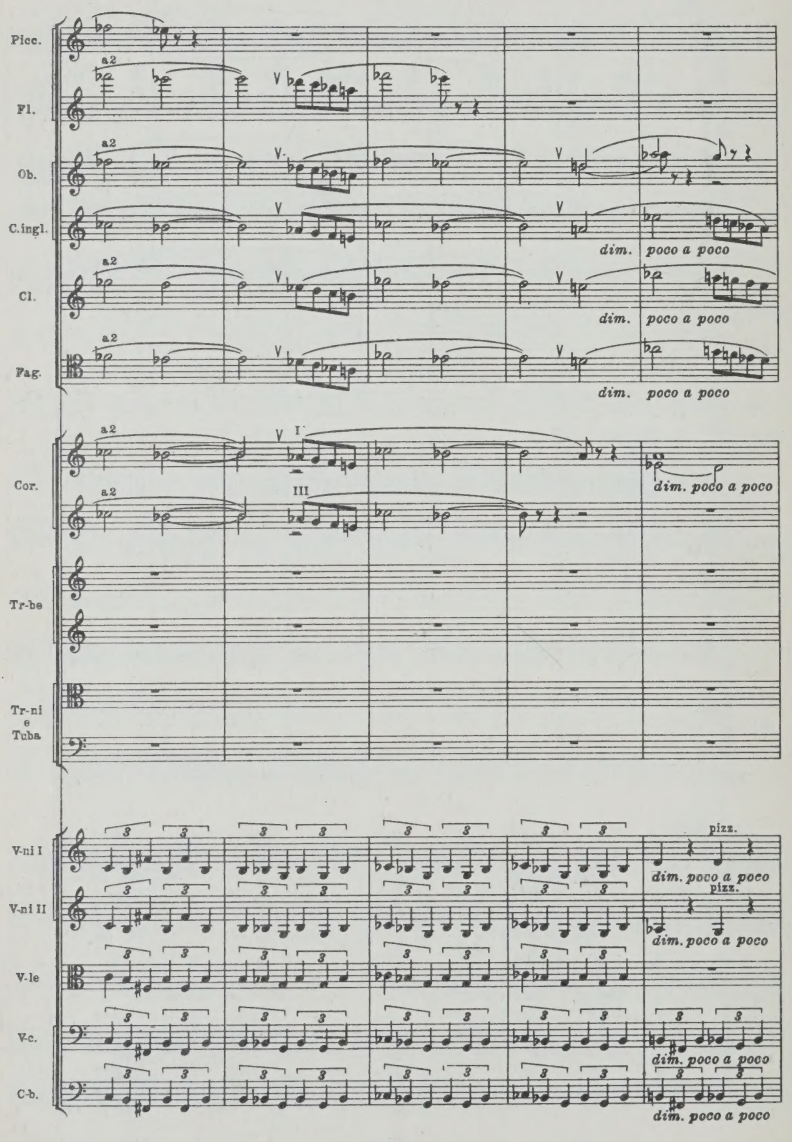
a 2
muta in B
C. fag. muta in Fag. III
p cresc.
più ff

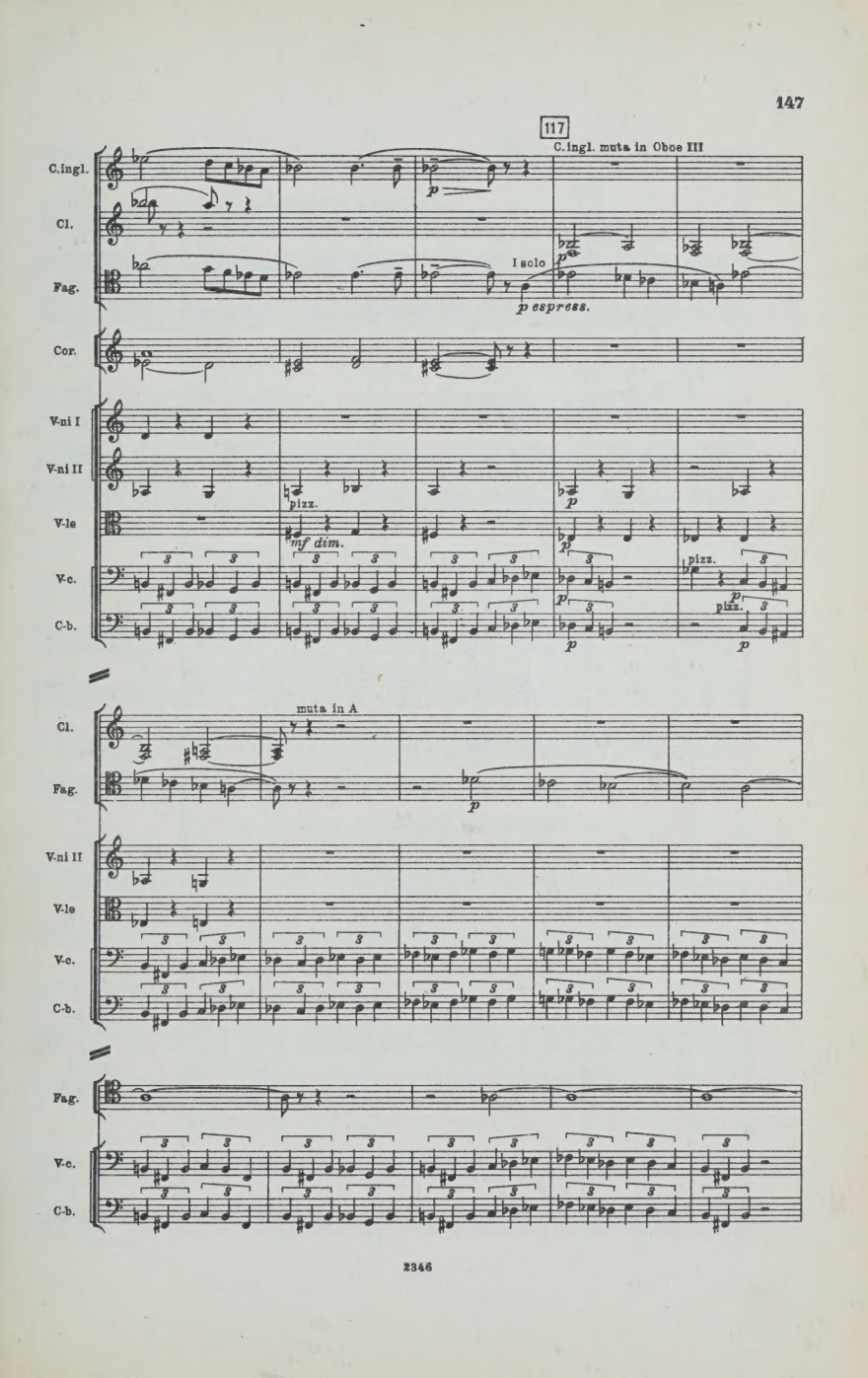

114
Cor.
I.II
ten.
Tr-be
ff
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
ff espress.
Cor.
Tr-be
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.


115
Picc.
ff espress.
ff
Fl.
a2
ff espress.
ff
Ob.
a2
ff espress.
ff
C.ingl.
ff espress.
ff
Cl.
(B) a2
ff espress.
ff
Cl.b.
Fag.
a2
ff espress.
ff
Cor.
a2
ff espress.
ff
a2
ff espress.
ff
Tr-be
Tr-ni e Tuba
Timp.
115
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
ff


116
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
116
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
I
III
dim. poco a poco
pizz.


117
C.ingl. muta in Oboe III
C.ingl.
Cl.
Fag.
I solo
p espress.
Cor.
V-ni I
V-ni II
V-le
pizz.
mf dim.
V-c.
C-b.
muta in A

Fag.

V-le

V-c.

C-b.

arco
con sord.

pp

118

Tempo I

V-le

V-c.

C-b.

V-ni I

V-ni II

arco
con sord.

pp

119

V-le

V-c.

C-b.

120

V-ni I

V-ni II

pp

V-le

V-c.

C-b.

V-c.

C-b.

ATTACCA

НАБАТ IV THE TOCSIN

121 Allegro non troppo ♩= 120 122 ♩= ♩

Piccolo

2 Flauti

3 Oboi

2 Clarinetti (A)

Clarinetto basso (B)

3 Fagotti

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

121 Allegro non troppo ♩= 120 122 ♩= ♩

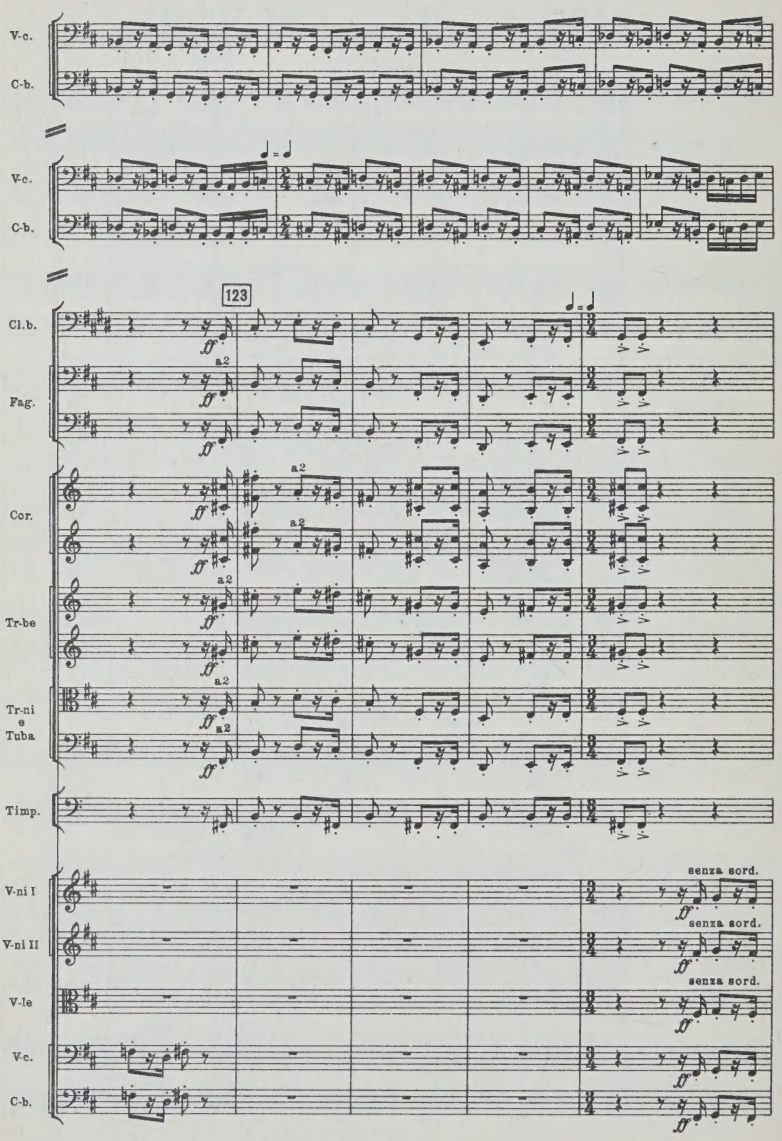
Violini I

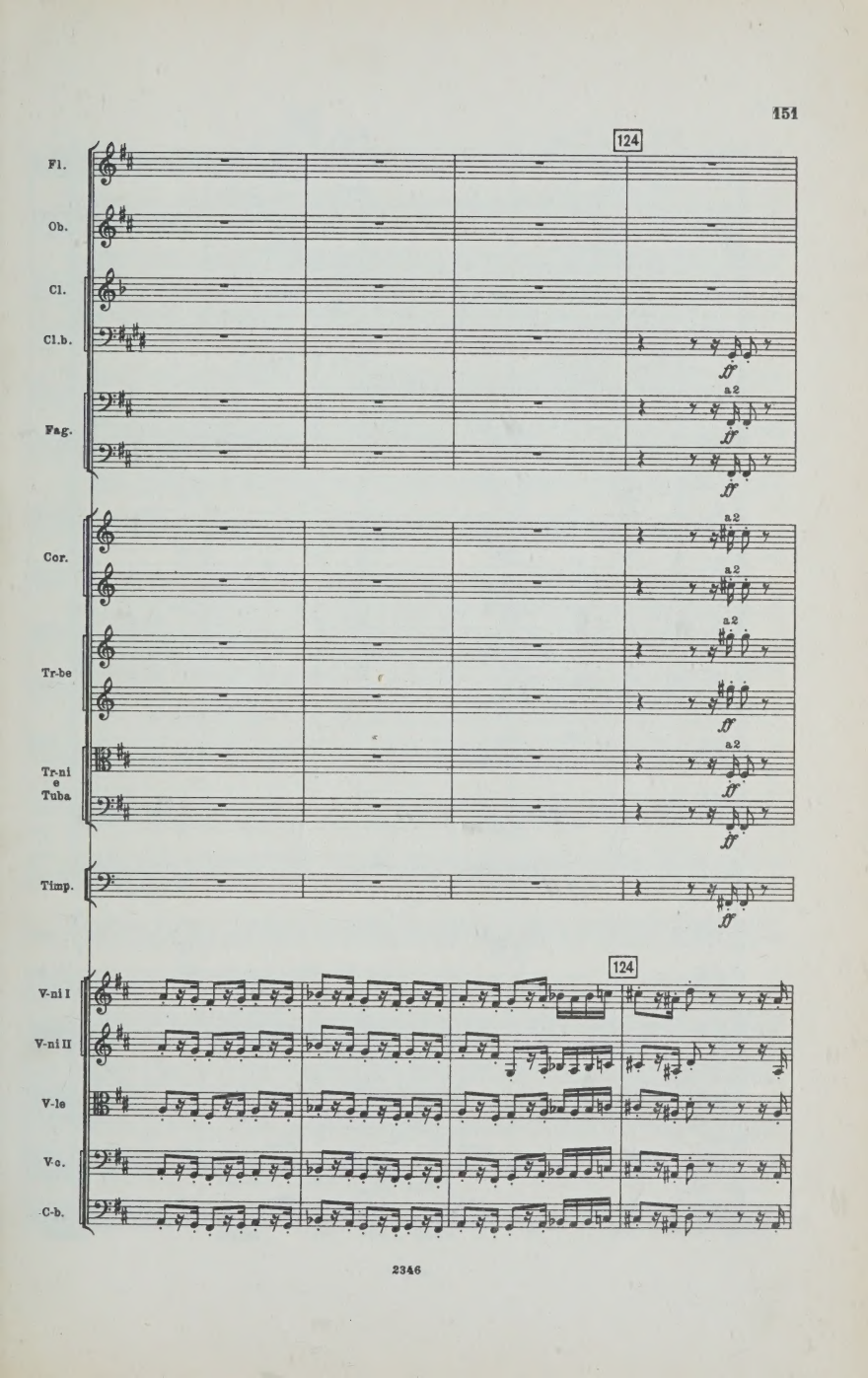
Violini II

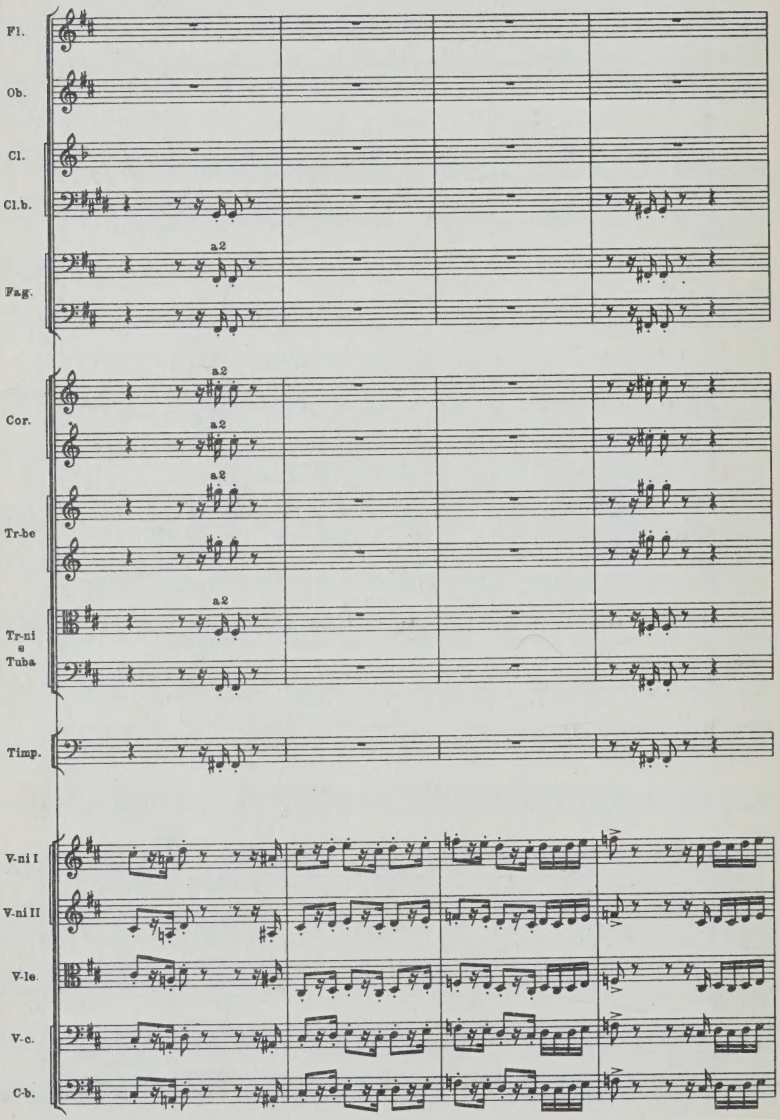
Viole

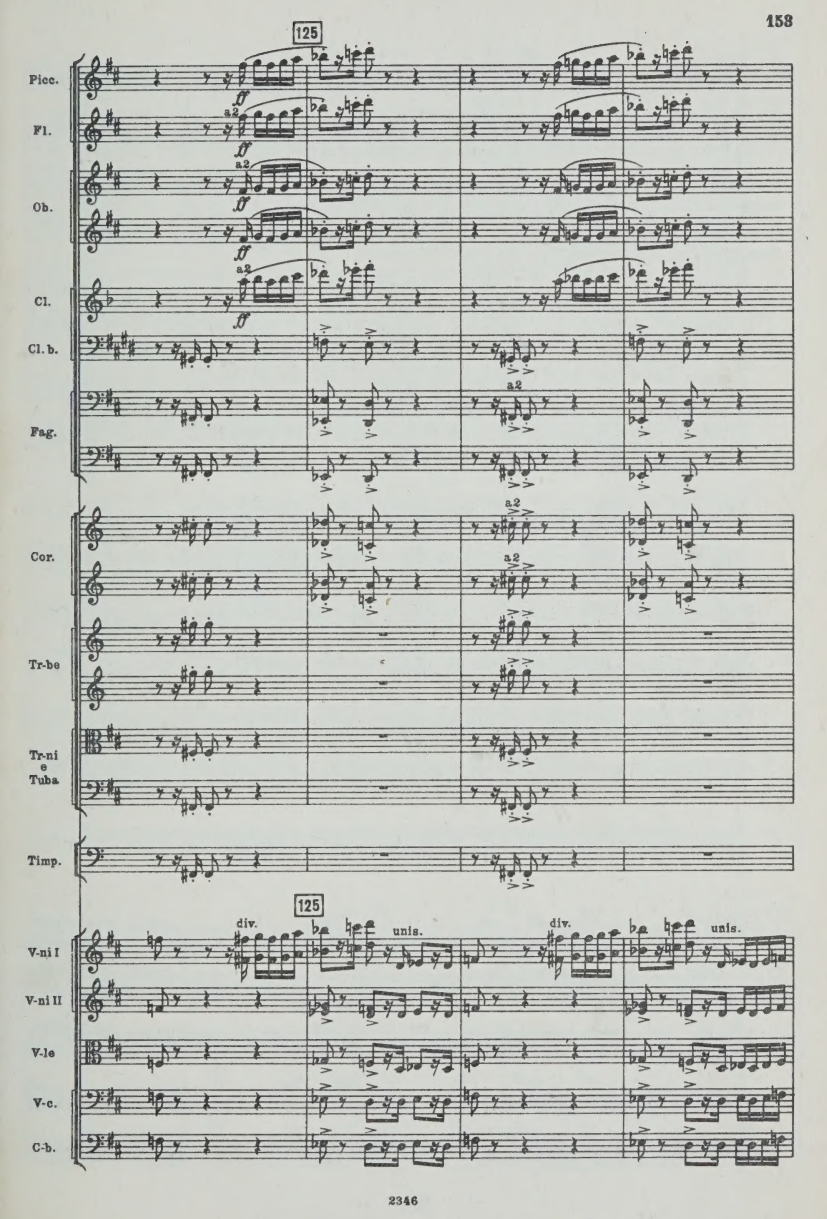
Violoncelli

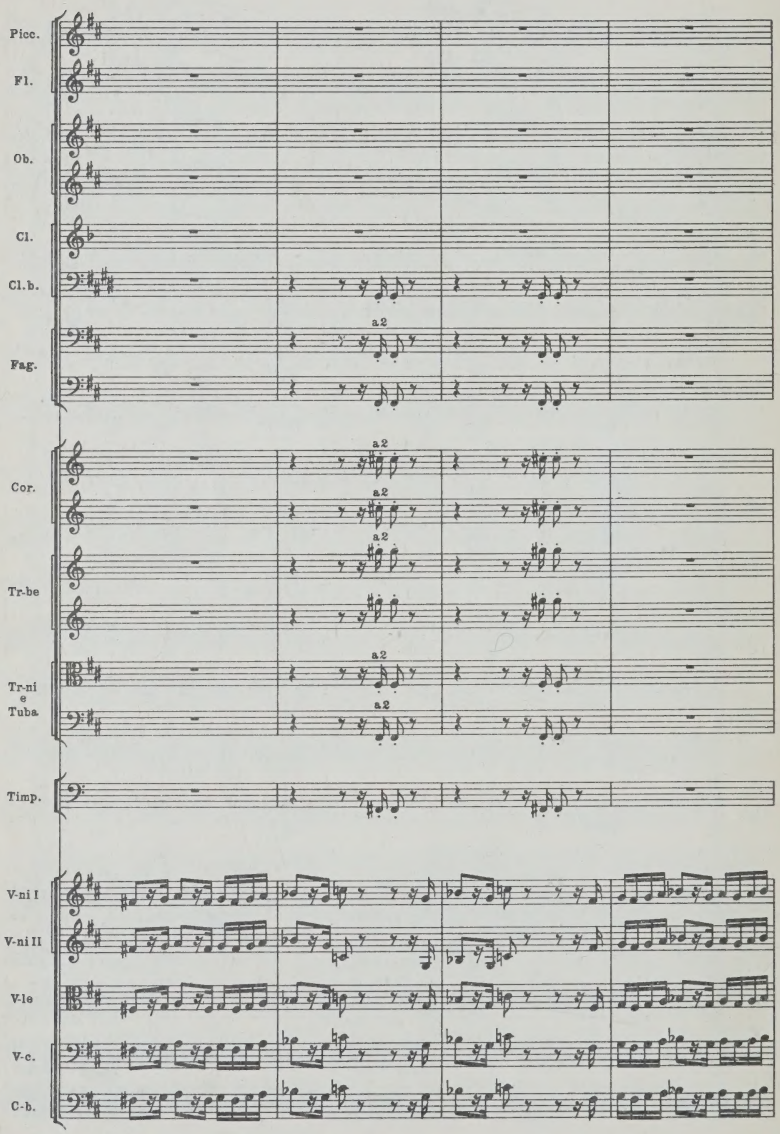
Contrabassi

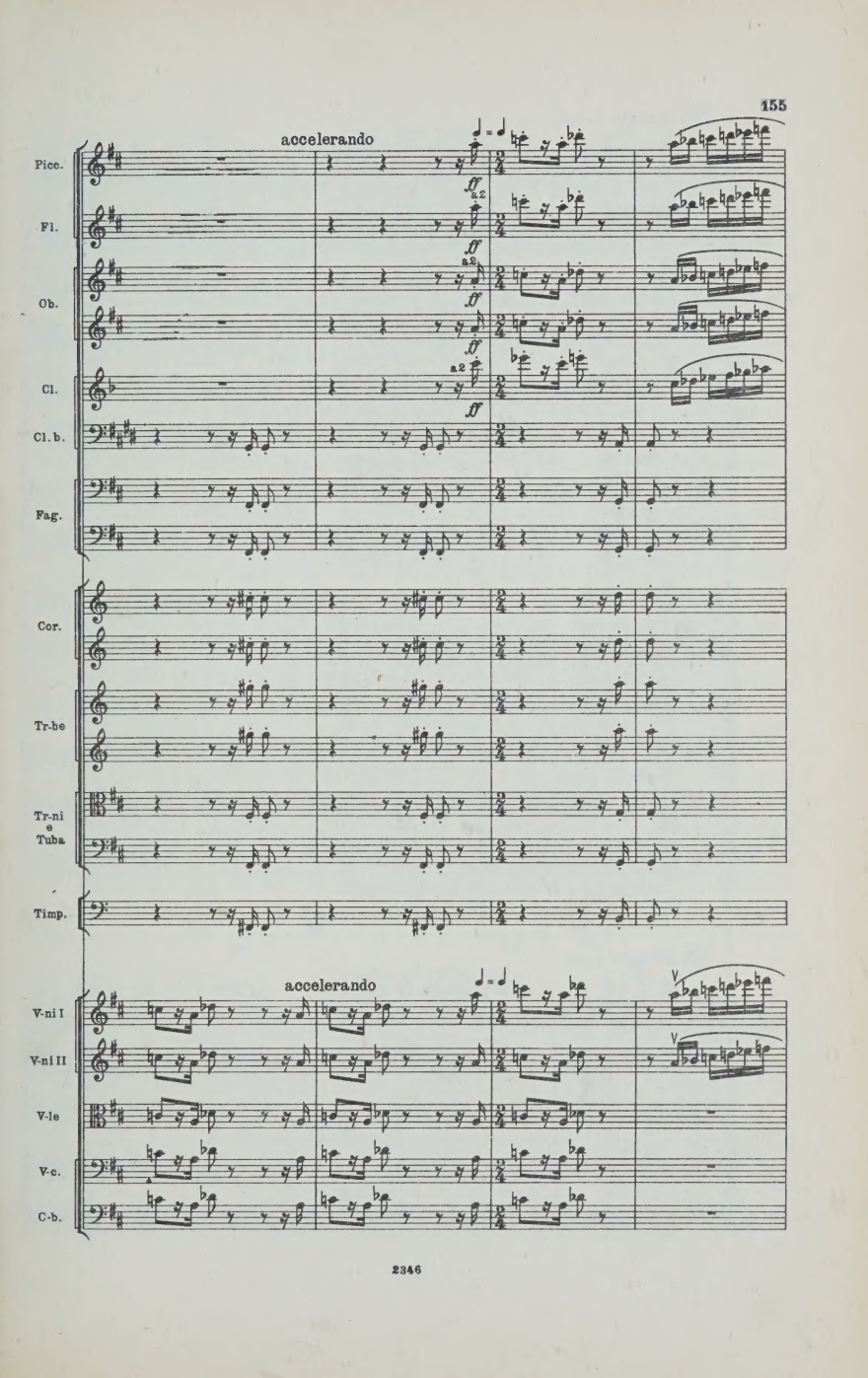

V-c.
C-b.
V-c.
C-b.
123
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba.
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
senza sord.

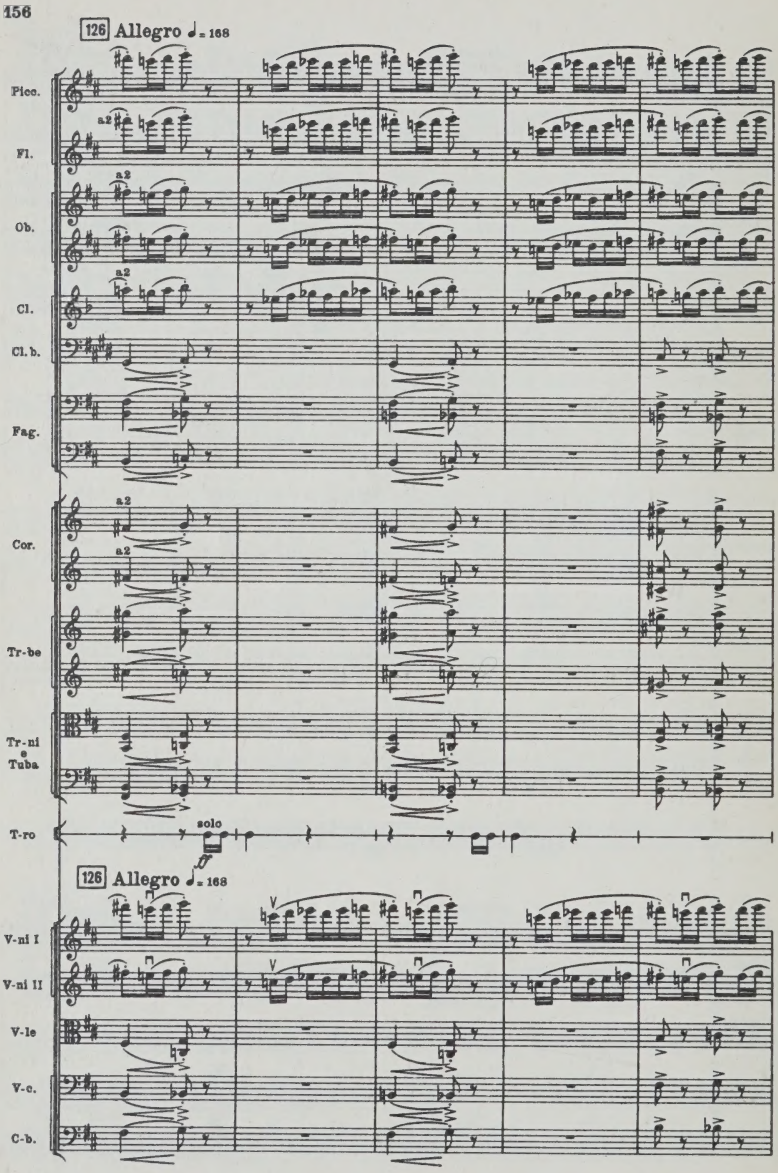

124
Fl.
Ob.
Cl.
Cl.b.
ff
Fag.
a 2
ff
Cor.
a 2
Tr-be
a 2
ff
Tr-ni e Tuba
a 2
ff
Timp.
ff
124
V-ni I
V-ni II
V-le
V-c.
C-b.

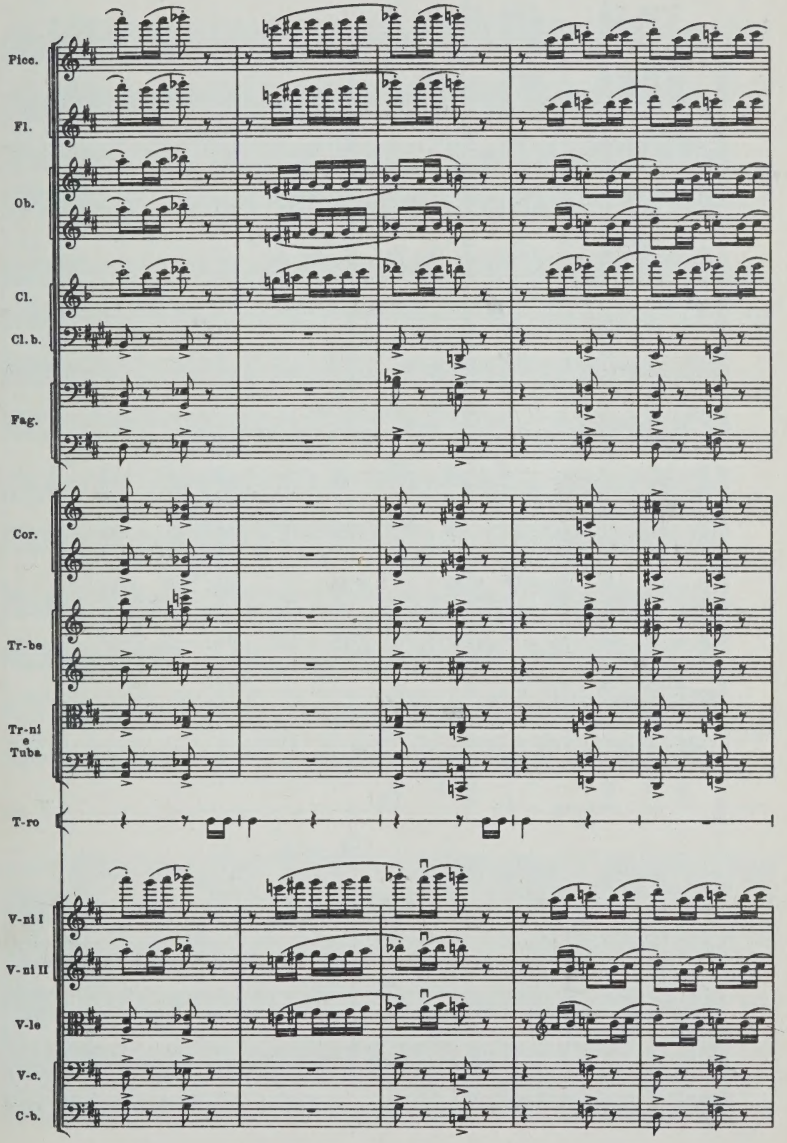

Fl.
Ob.
Cl.
Cl.b.
a2
Fag.
a2
Cor.
a2
a2
Tr-be
a2
Tr-ni
e
Tuba
Timp.
V-ni I
V-ni II
V-le.
V-c.
C-b.

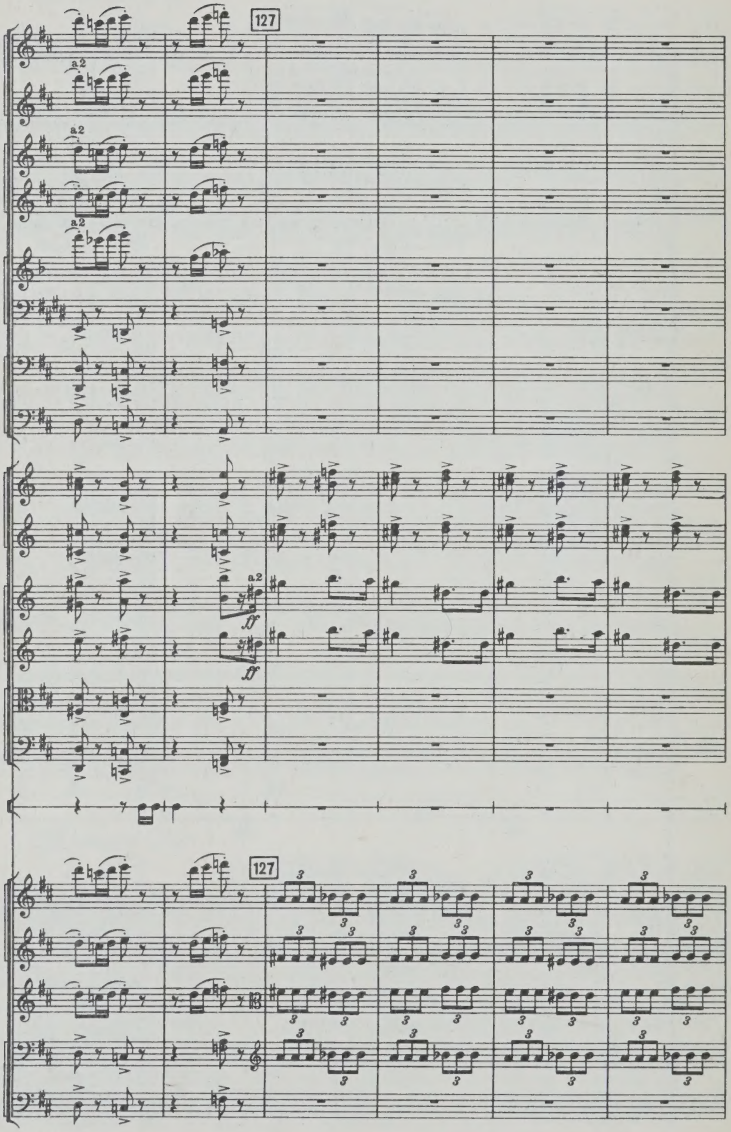

125
Picc.
Fl.
Ob.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
ff
div.
unis.

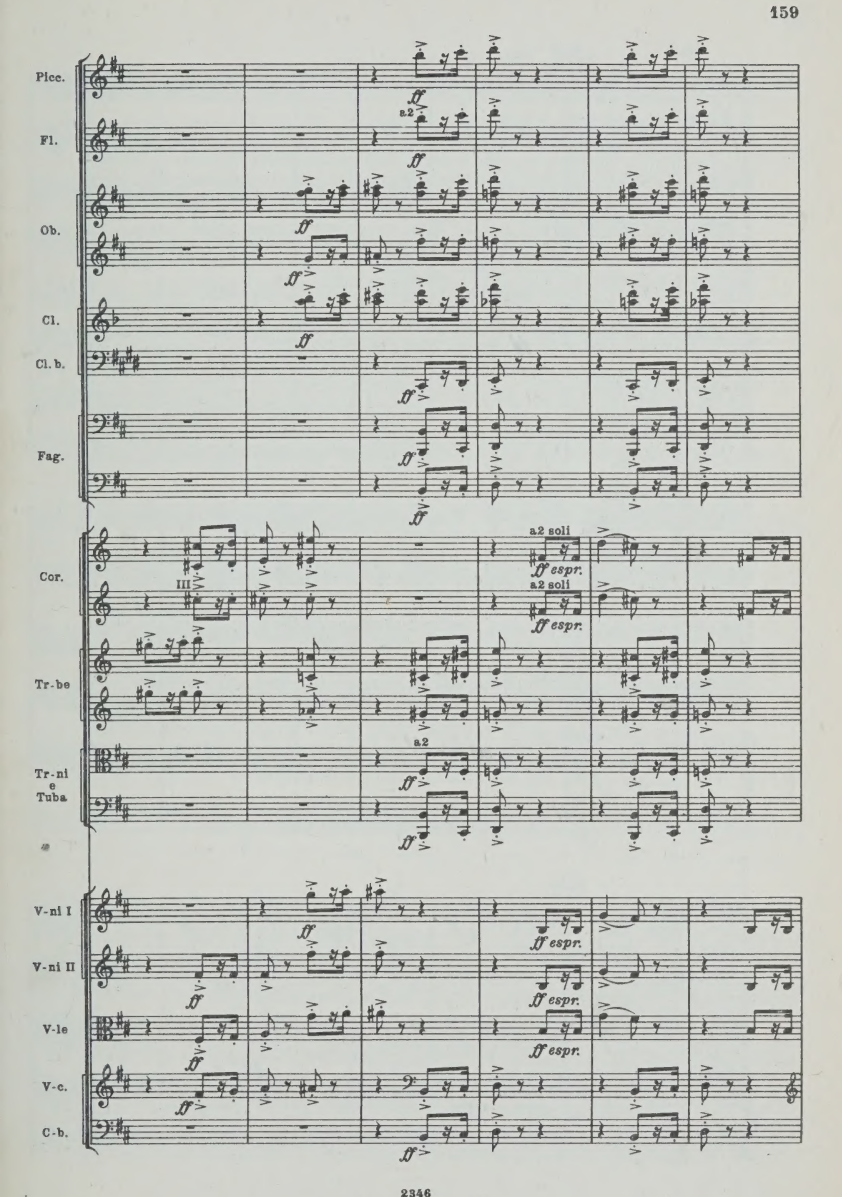

Picc.
Fl.
Ob.
Cl.
Cl. b.
Fag.
a 2
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.

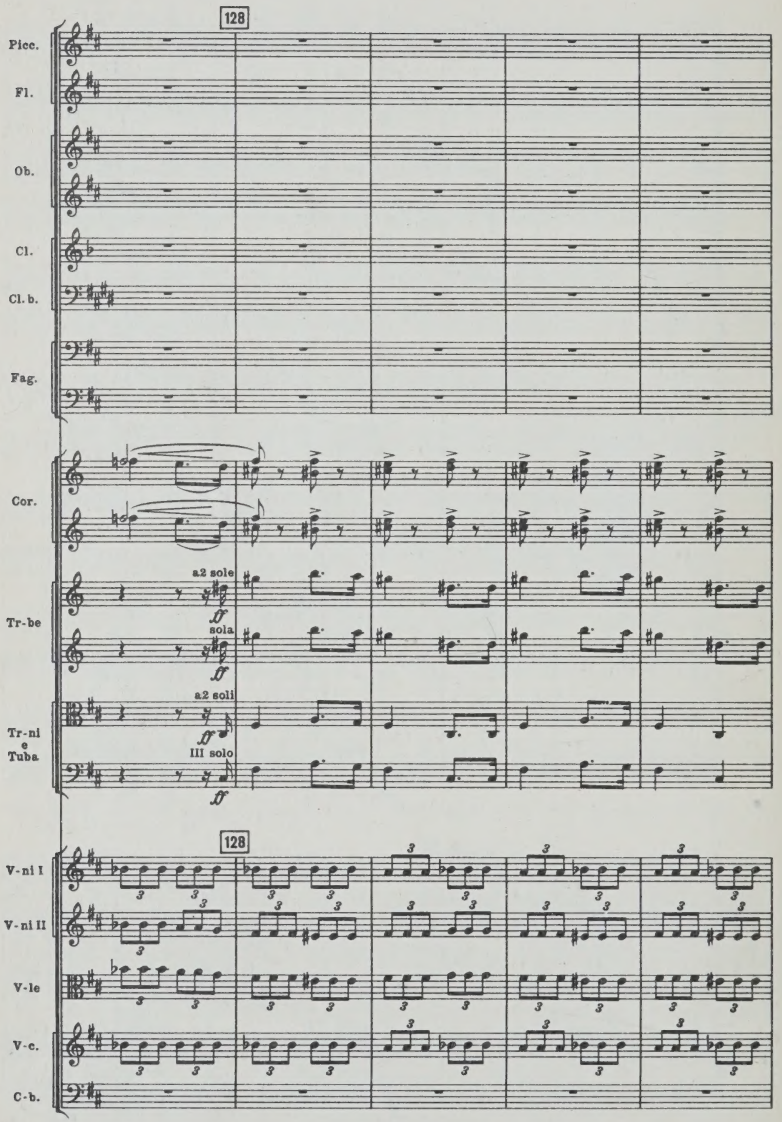

accelerando
Picc.
Fl.
Ob.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
accelerando
V-ni I
V-ni II
V-le
V-c.
C-b.

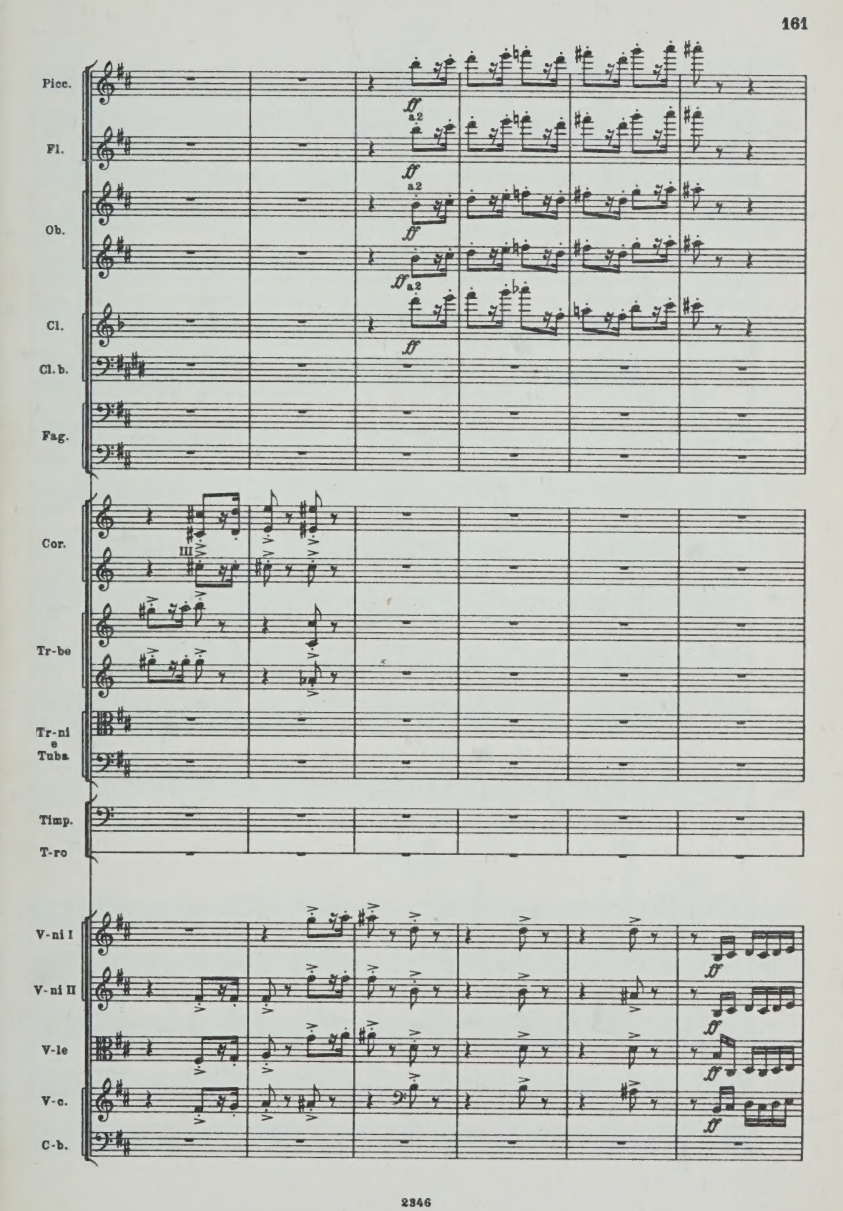

126 Allegro ♩= 168
Picc.
Fl.
a2
Ob.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
T-ro
solo
126 Allegro ♩= 168
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
Fl.
Ob.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.


127
Picc.
Fl.
Ob.
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ff


Picc.
Fl.
a.2
ff
Ob.
Cl.
Cl. b.
Fag.
Cor.
III
a.2 soli
ff espr.
Tr-be
Tr-ni e Tuba
V-ni I
V-ni II
V-le
V-c.
C-b.


128
Picc.
Fl.
Ob.
Cl.
Cl. b.
Fag.
Cor.
a2 sole
ff
Tr-be
sola
ff
a2 soli
ff
Tr-ni e Tuba
III solo
ff
128
V-ni I
V-ni II
V-le
V-c.
C-b.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Cor.
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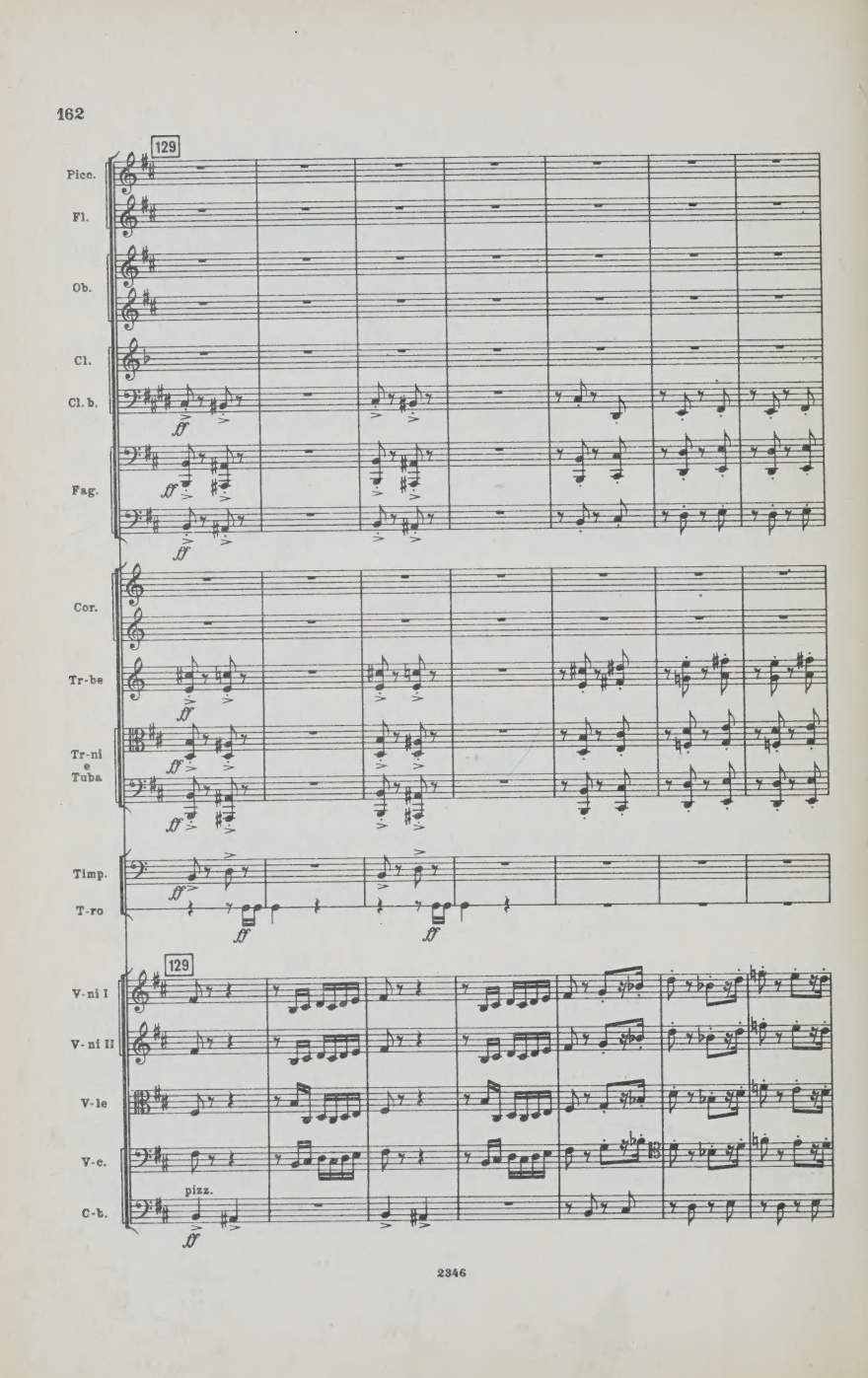
V-ni I
V-ni II
V-le
V-c.
C-b.
ff
a2
III


129
Picc.
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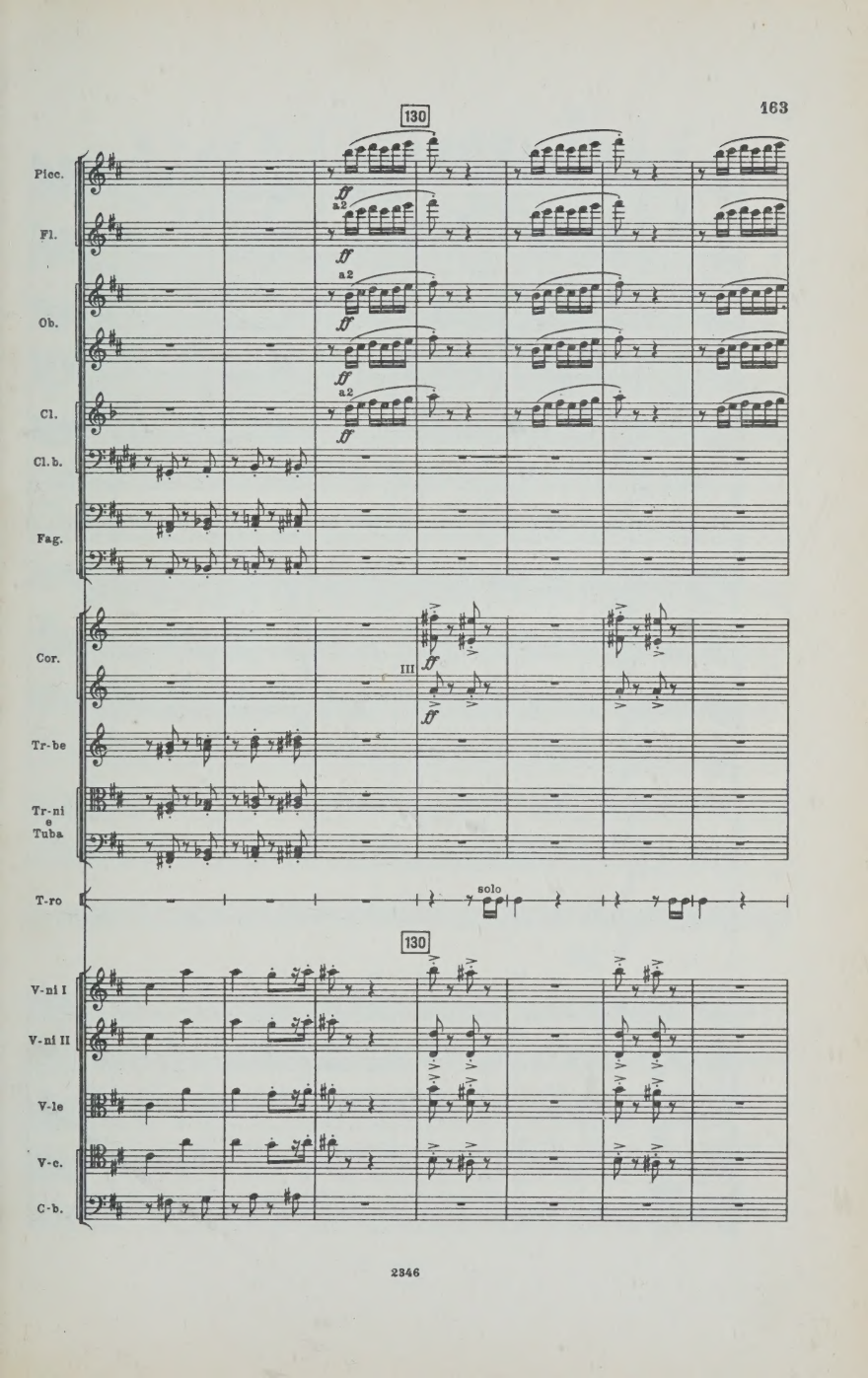
129
V-ni I
V-ni II
V-le
V-c.
pizz.
C-b.
ff


130
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Tr-ni e Tuba
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V-ni I
V-ni II
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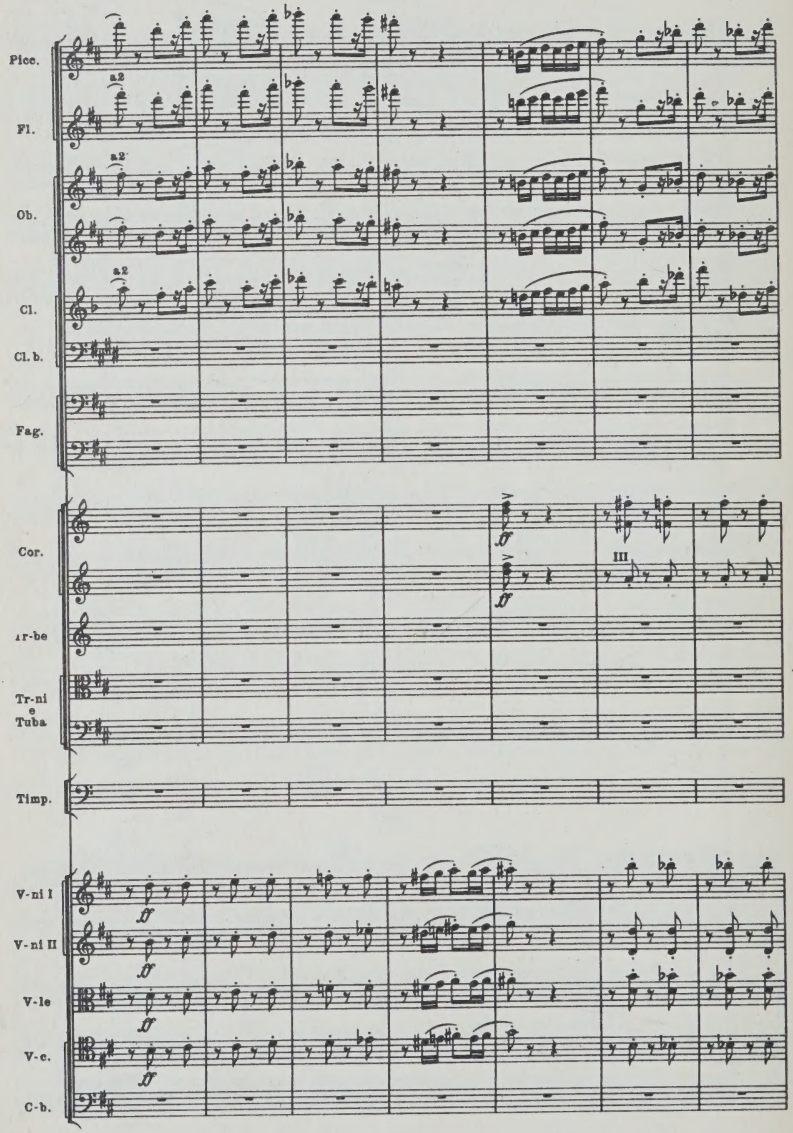
III
solo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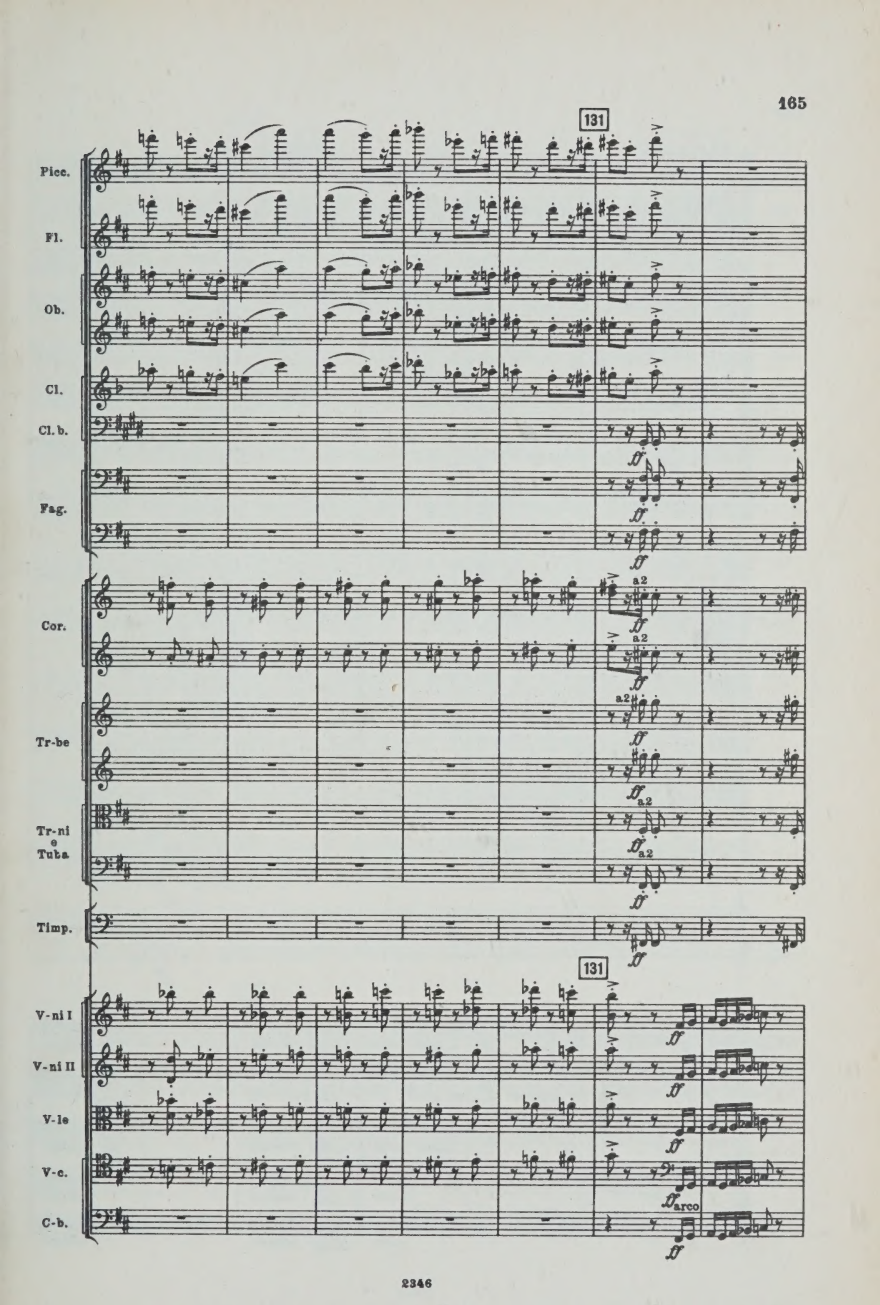
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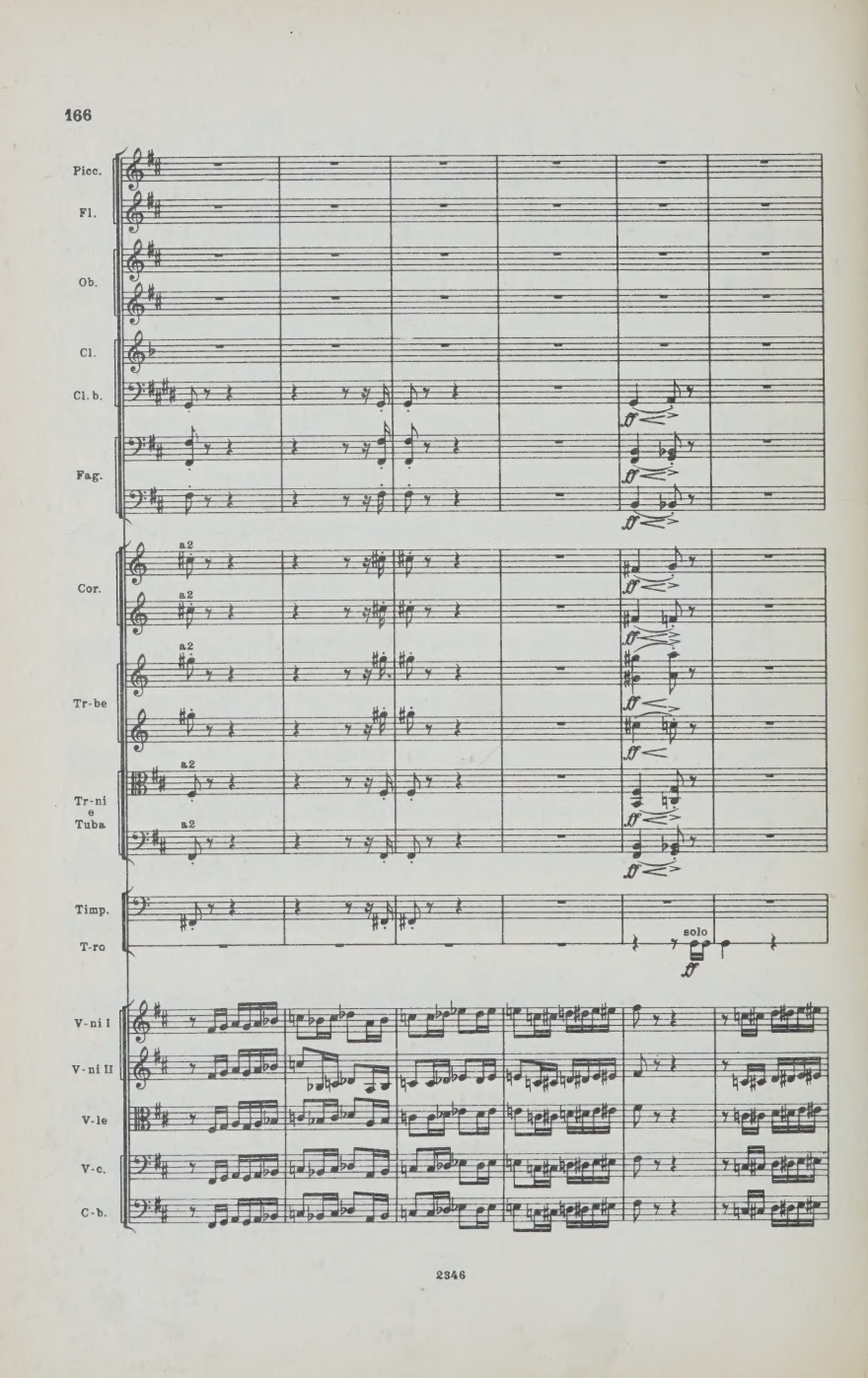
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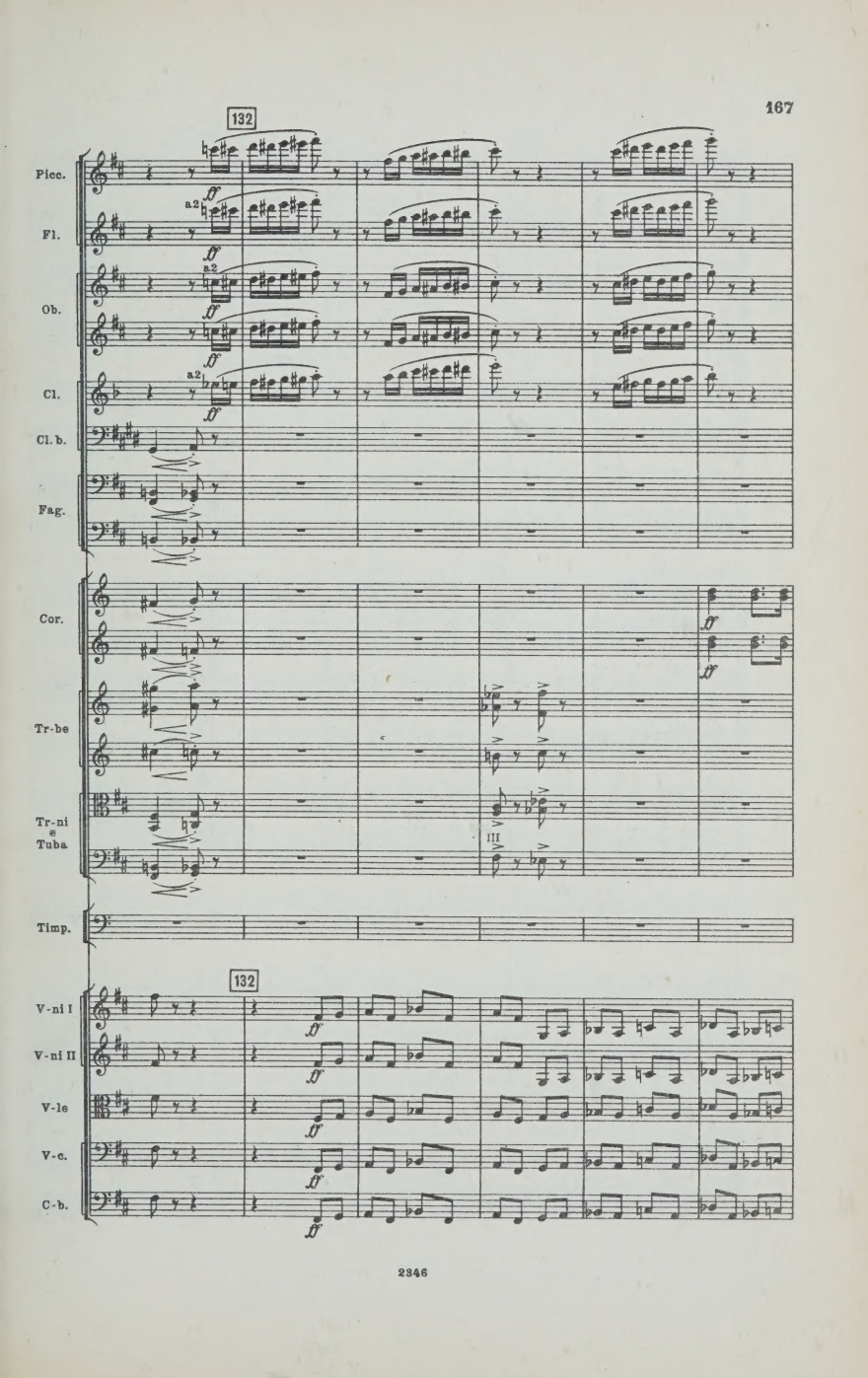
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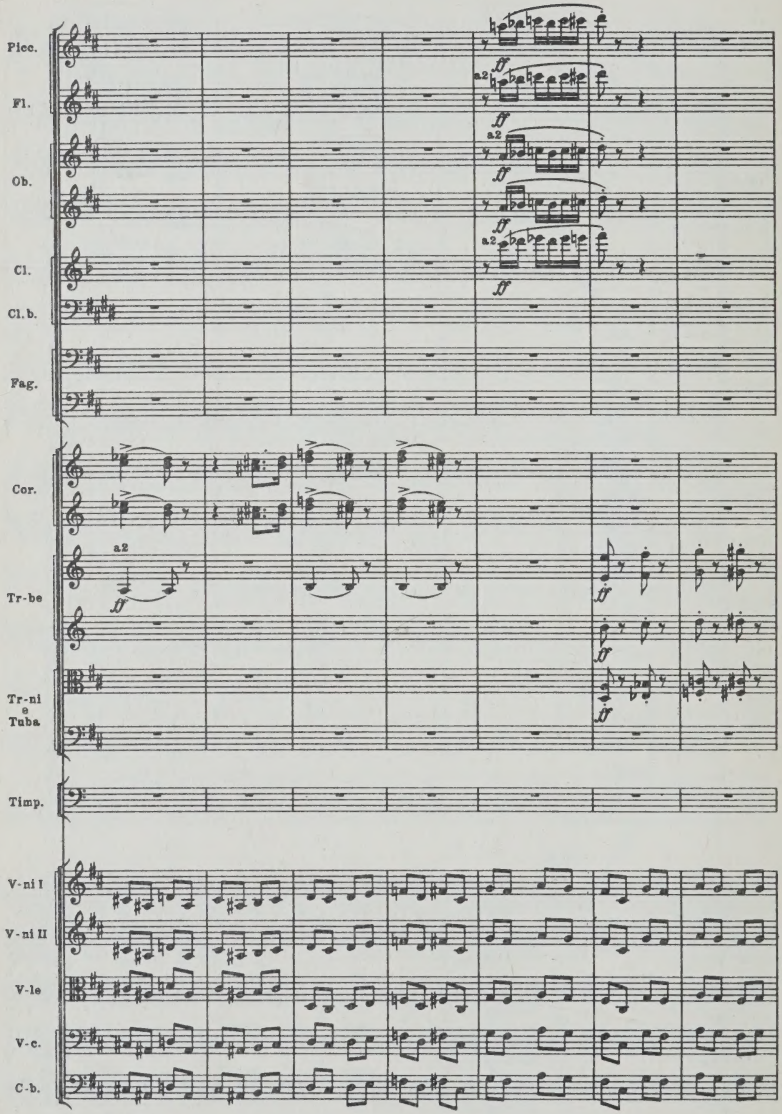
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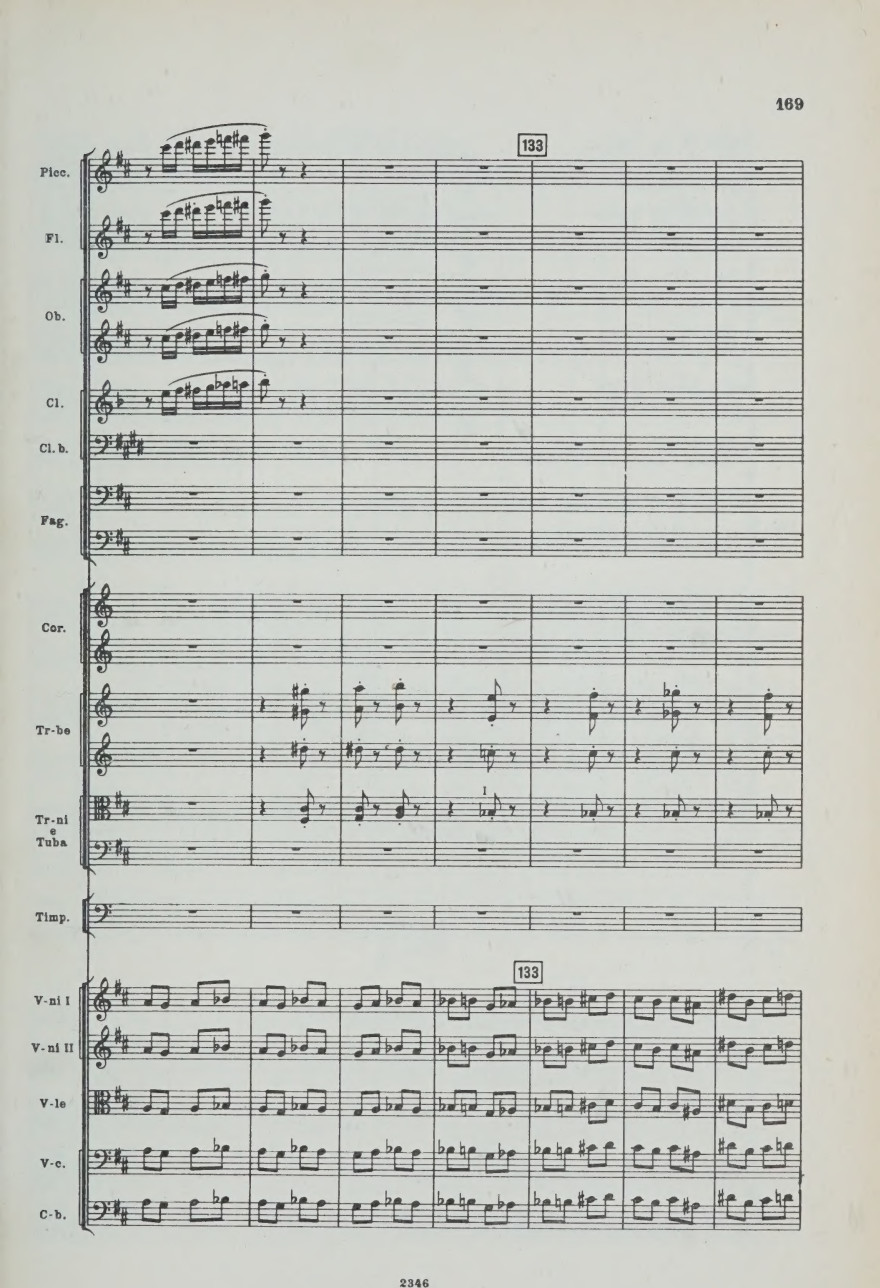
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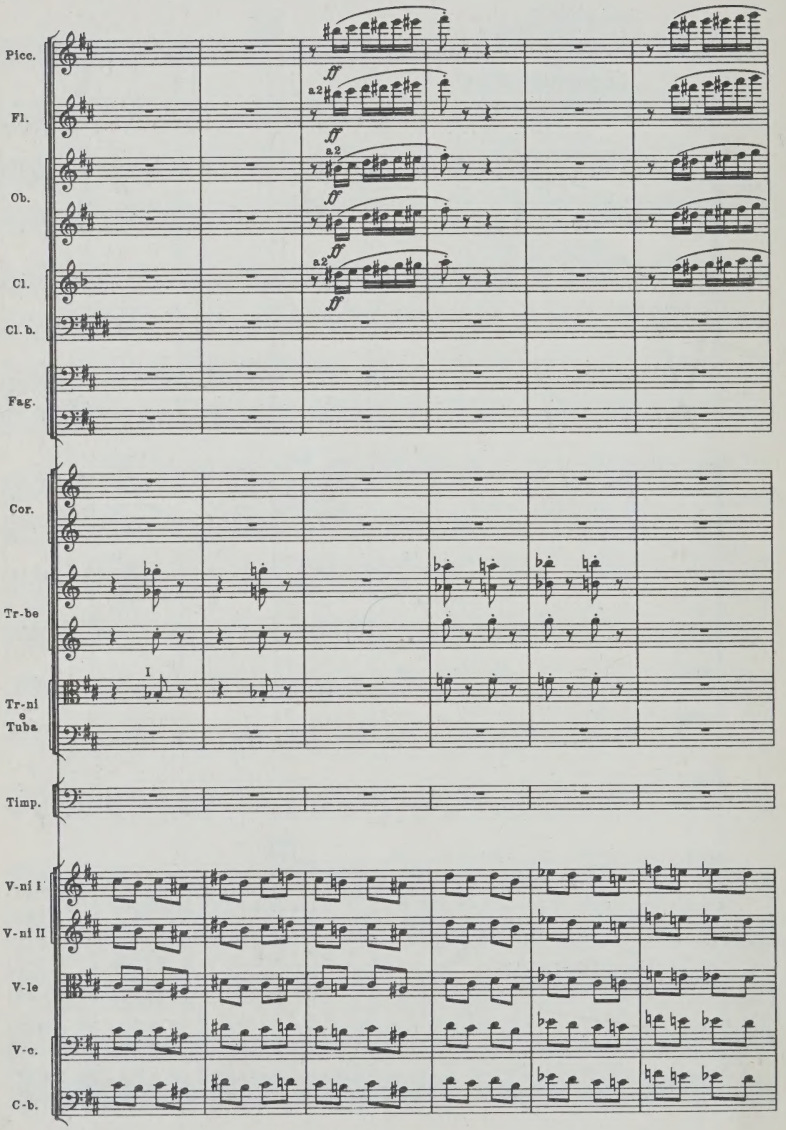
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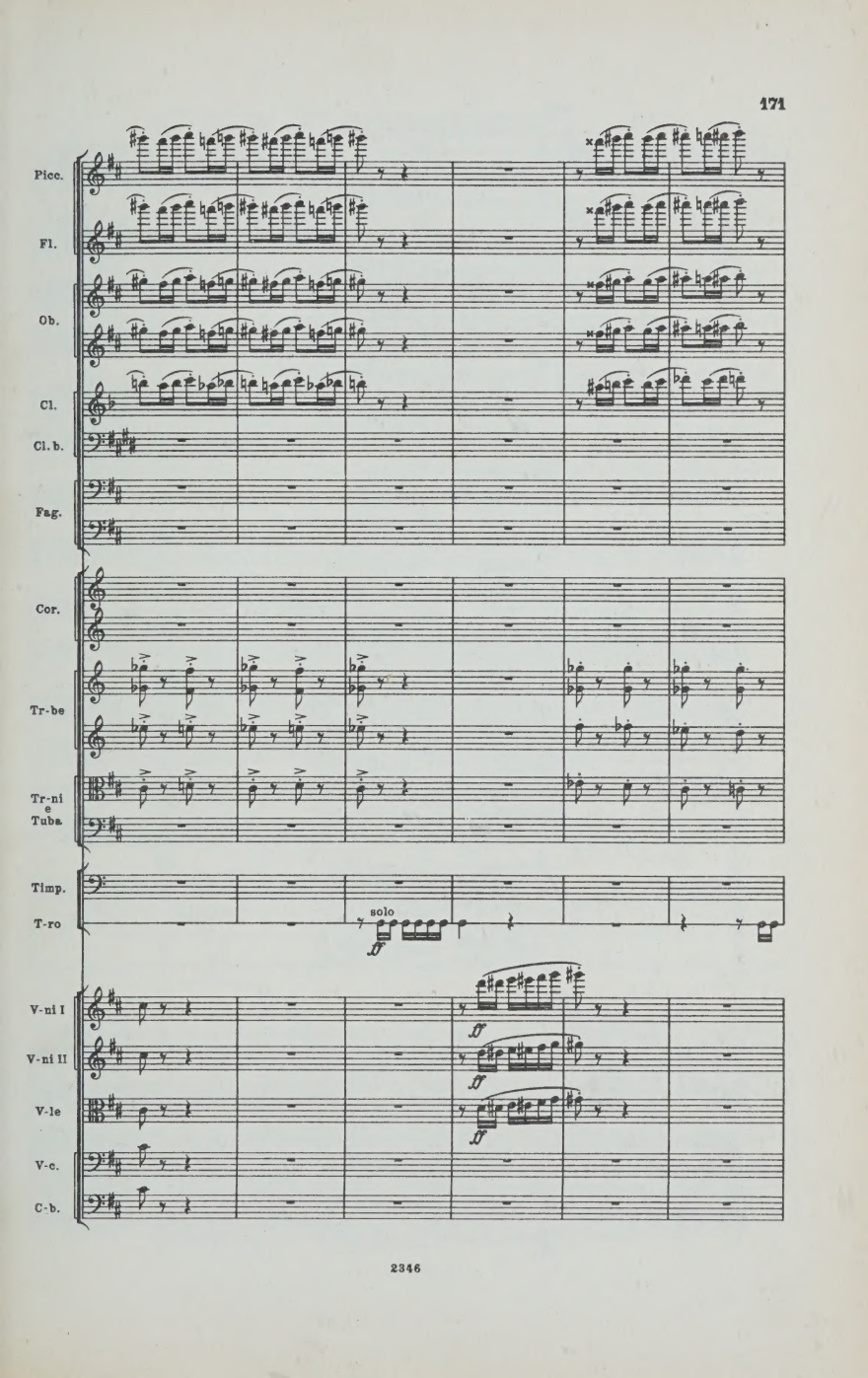
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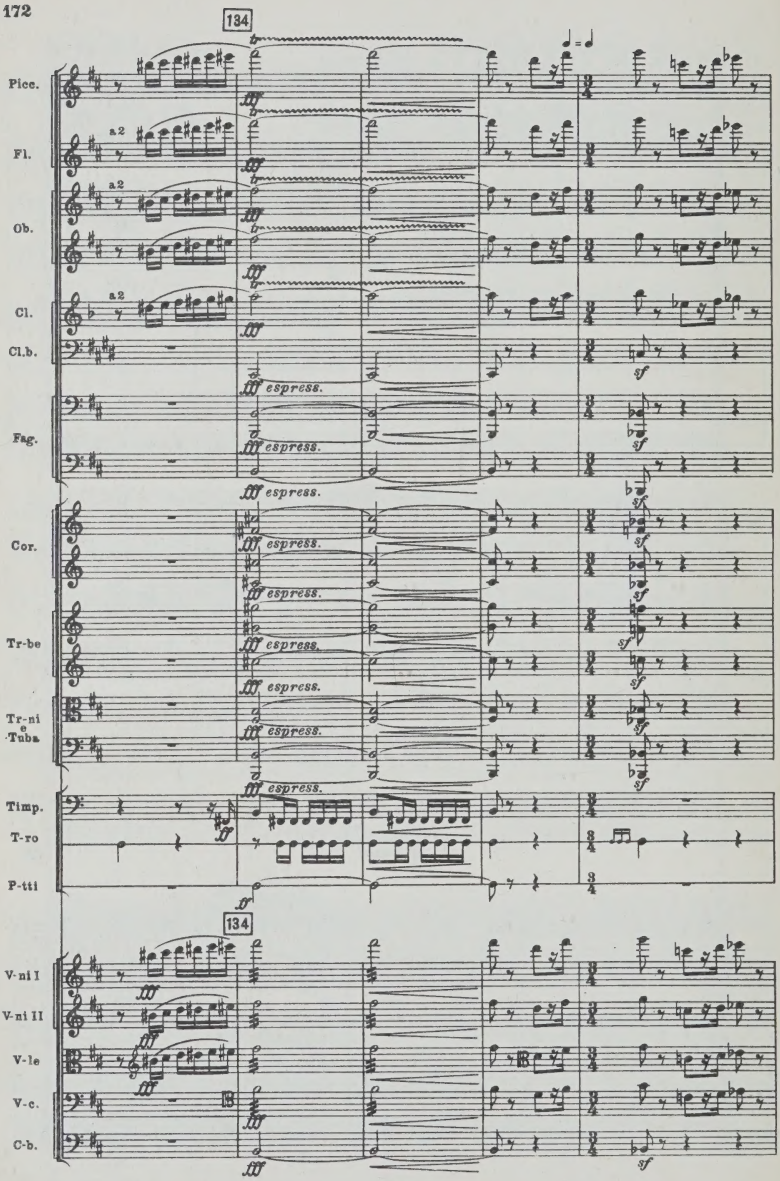
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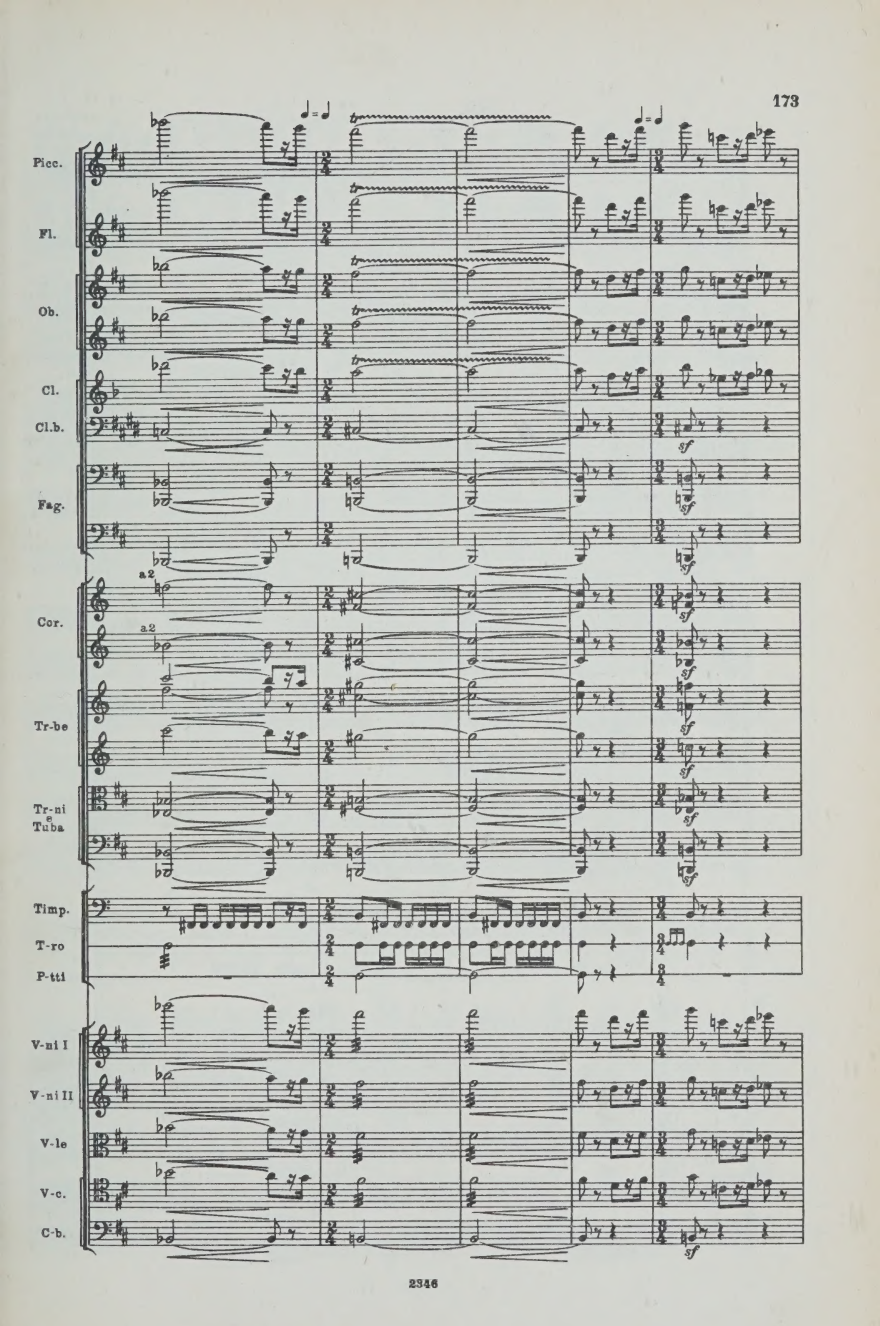
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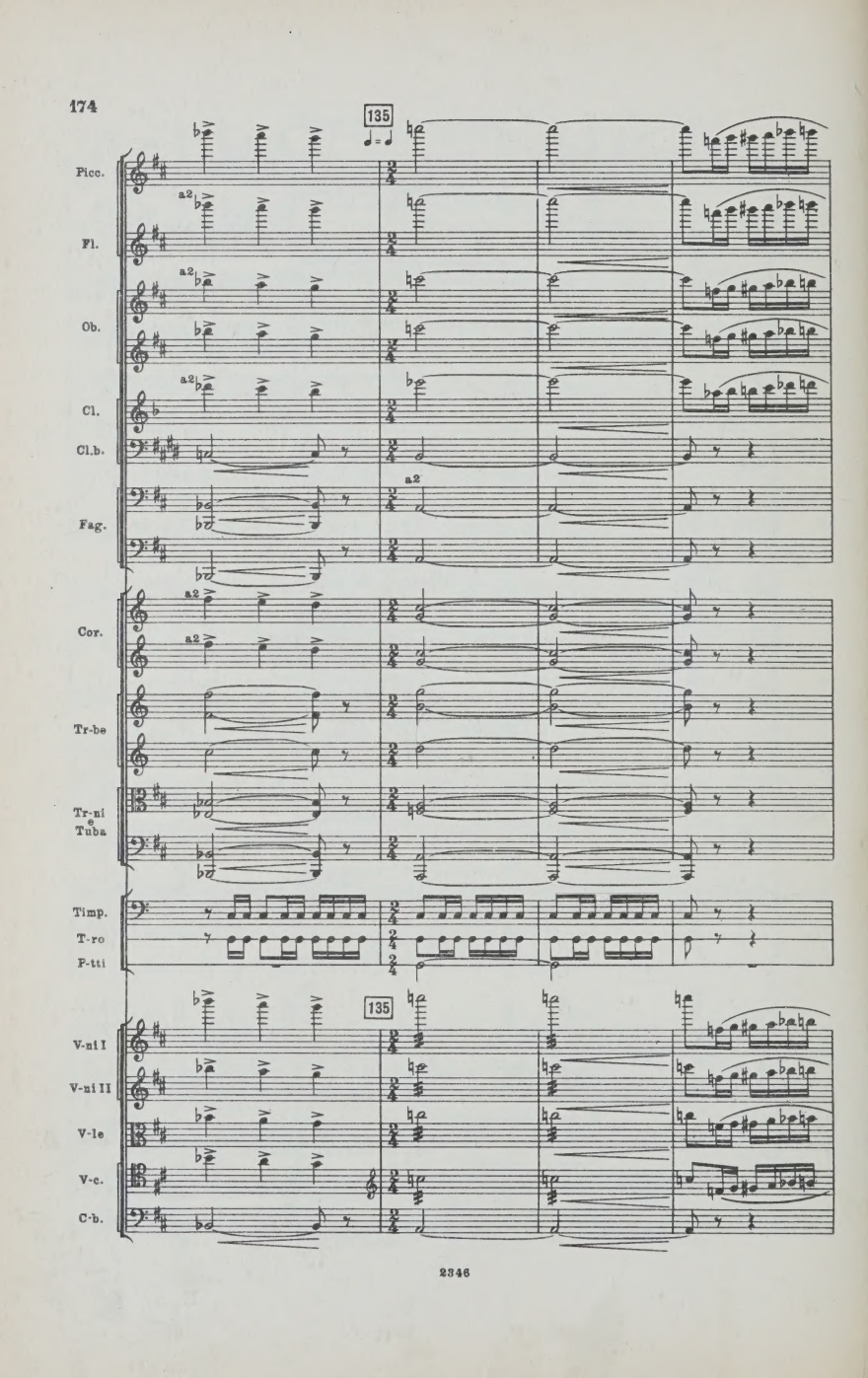
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Picc.
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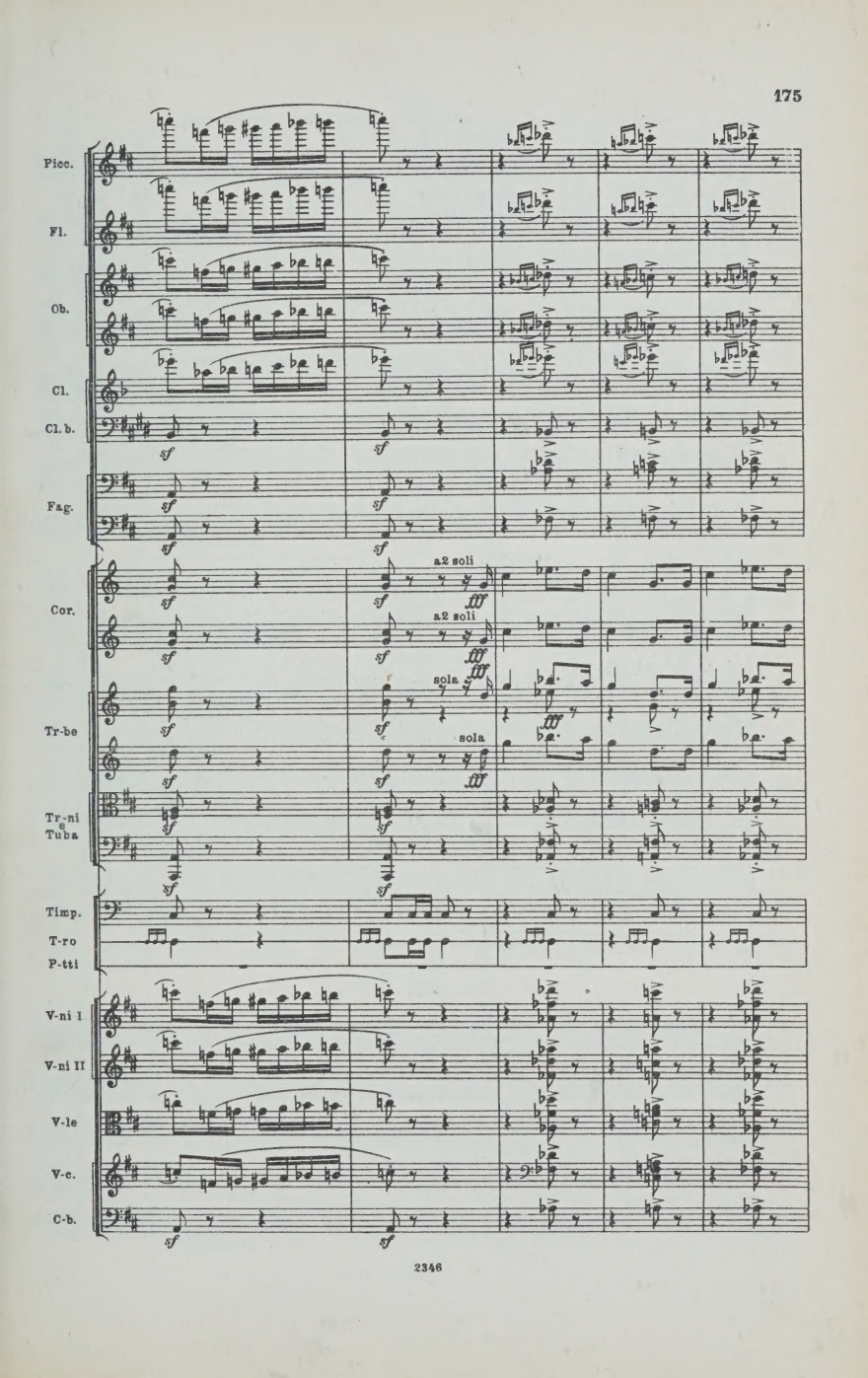
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a2 soli
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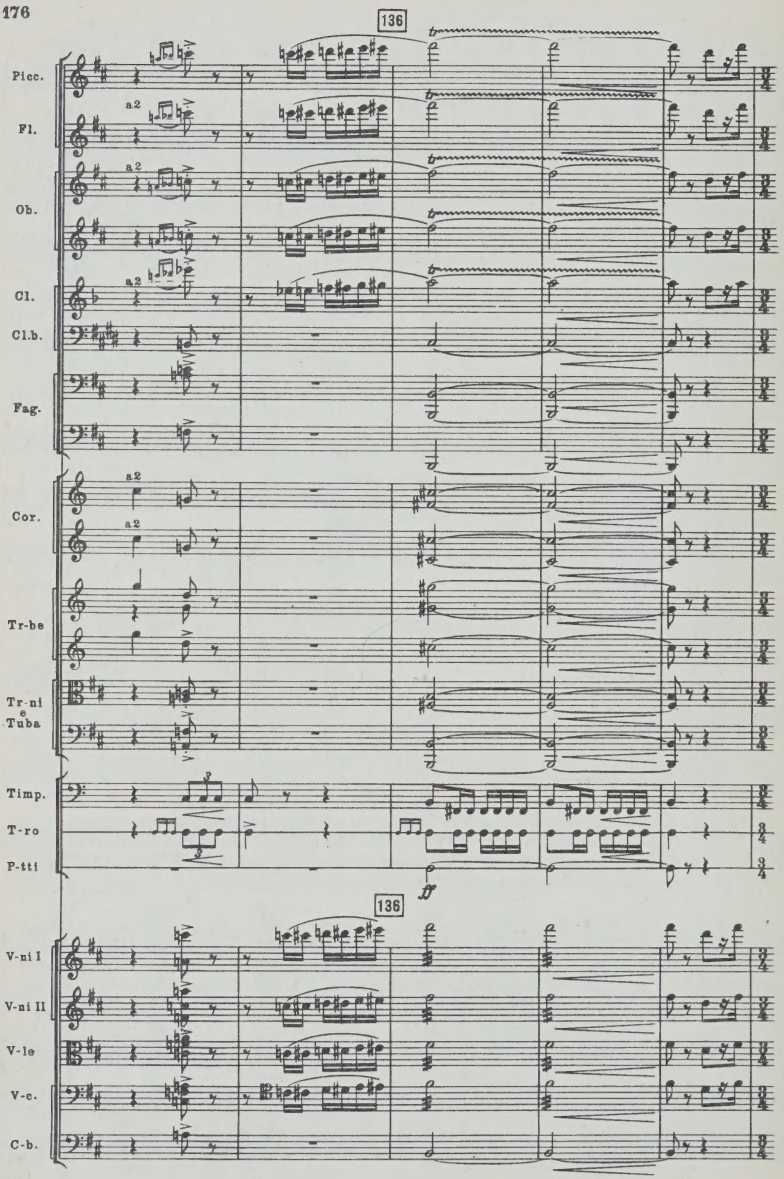
V-ni II
V-le
V-c.
C-b.


136
Picc.
Fl.
a2
Ob.
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Cl.b.
Fag.
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P-tti
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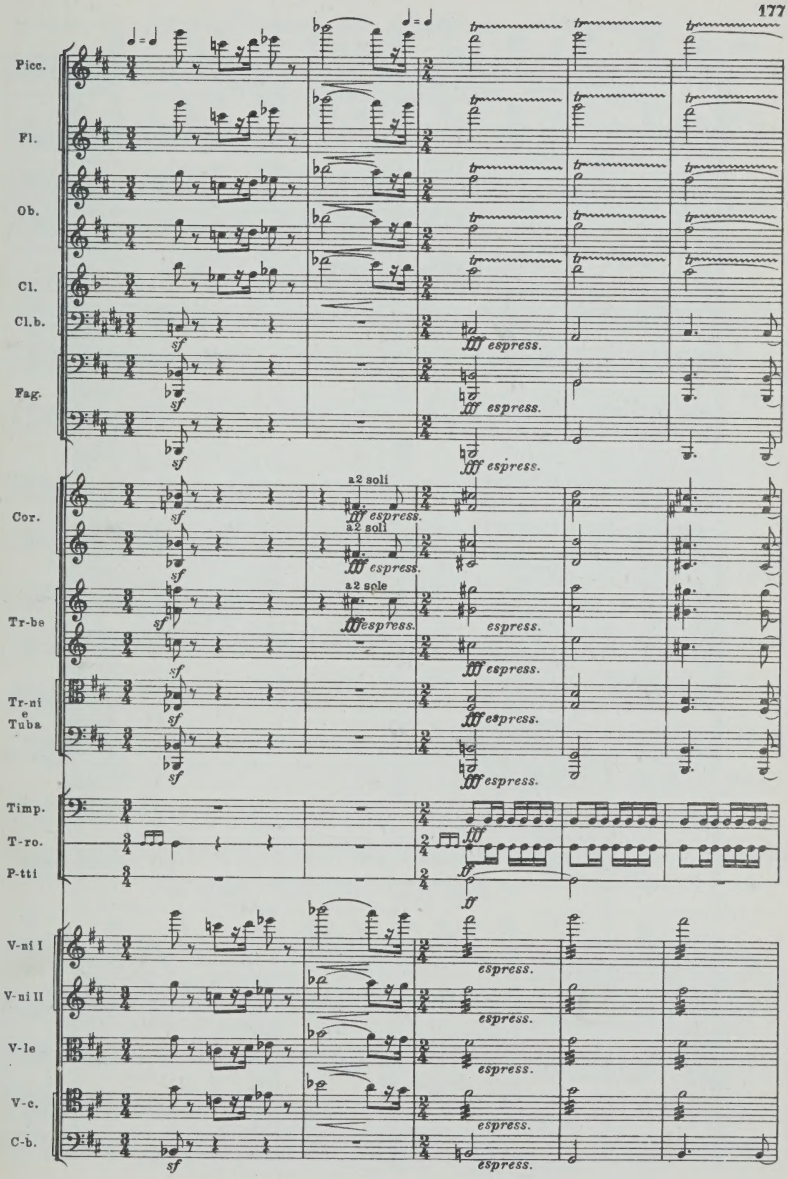
136
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
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P-tti
V-ni I
V-ni II
V-le
V-c.
C-b.
sf
fff espress.
a2 soli
a2 sole
espress.
ff

Picc.
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Cl.b.
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Cor.
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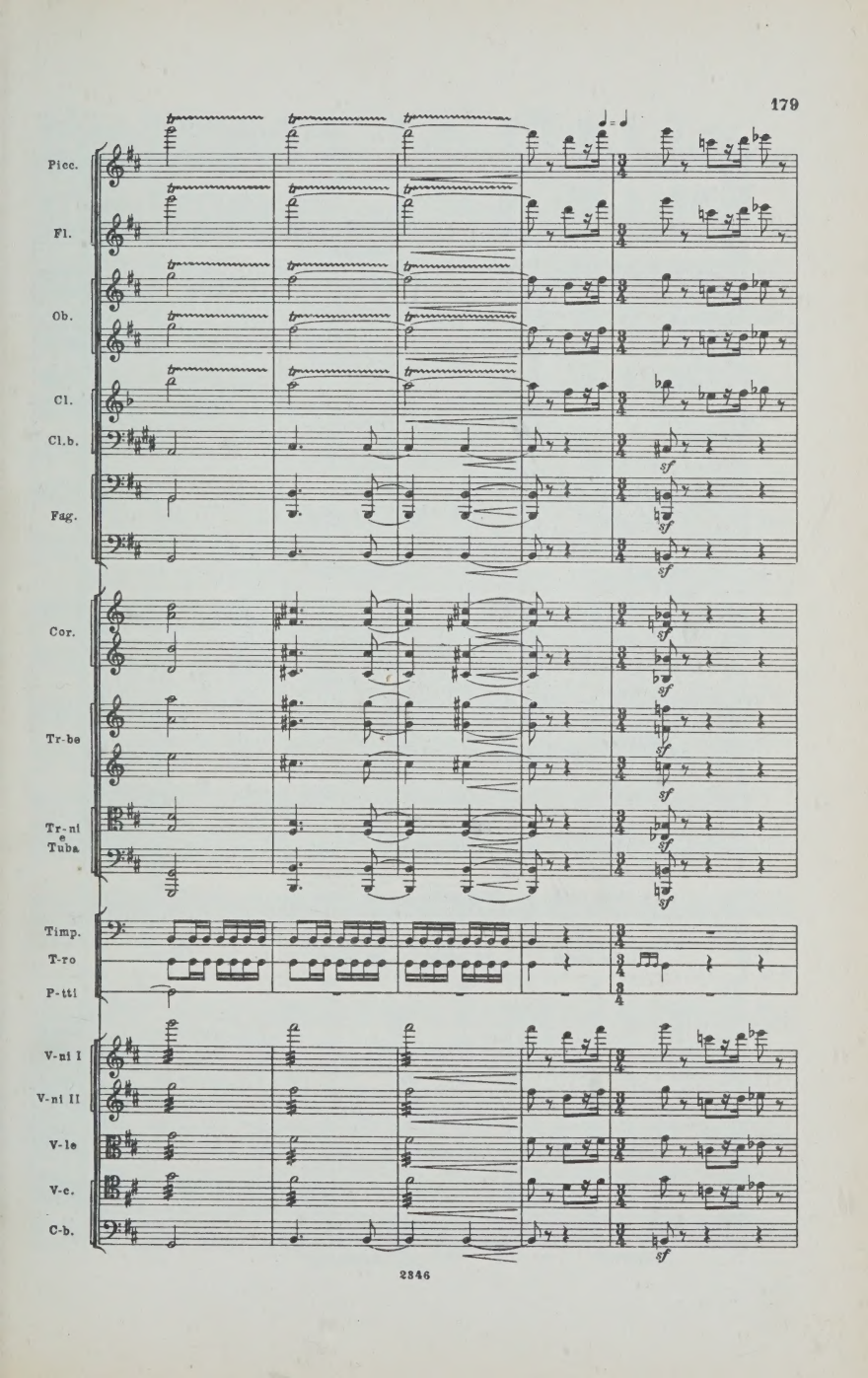
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V-ni I
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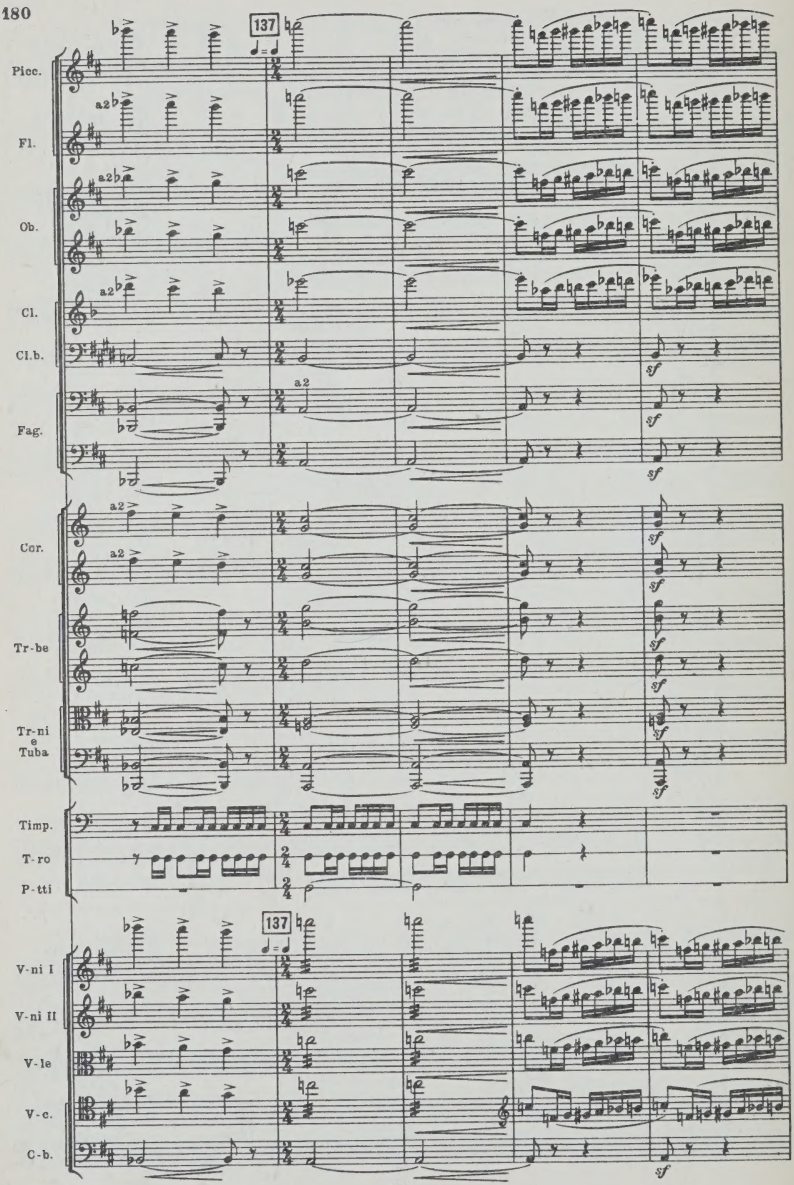
sf


137
Picc.
Fl.
Ob.
Cl.
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Tr-be
Tr-ni e Tuba
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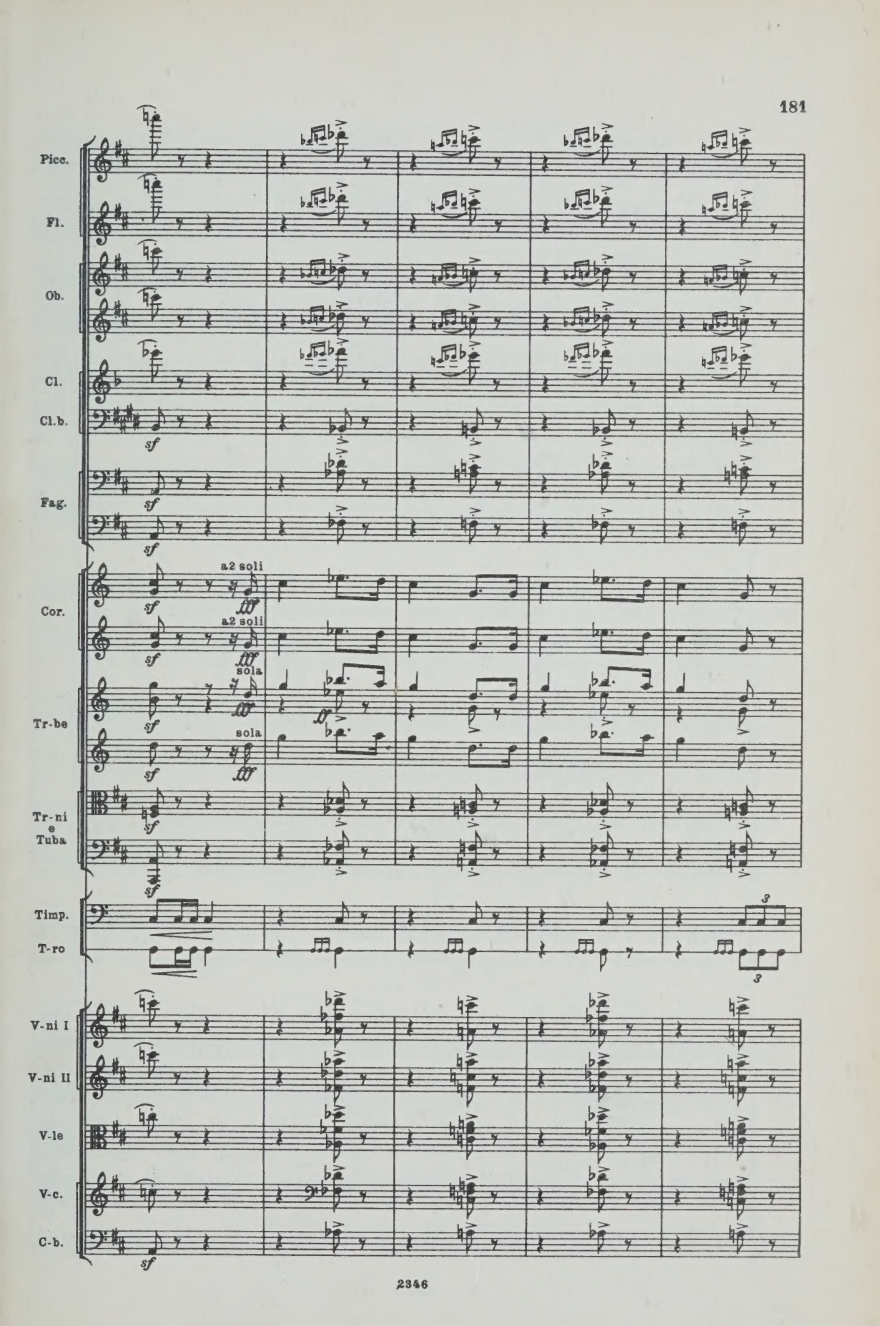
P-tti
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
sf


Picc.
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a2 soli
a2 soli
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Tr-ni e Tuba
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V-ni I
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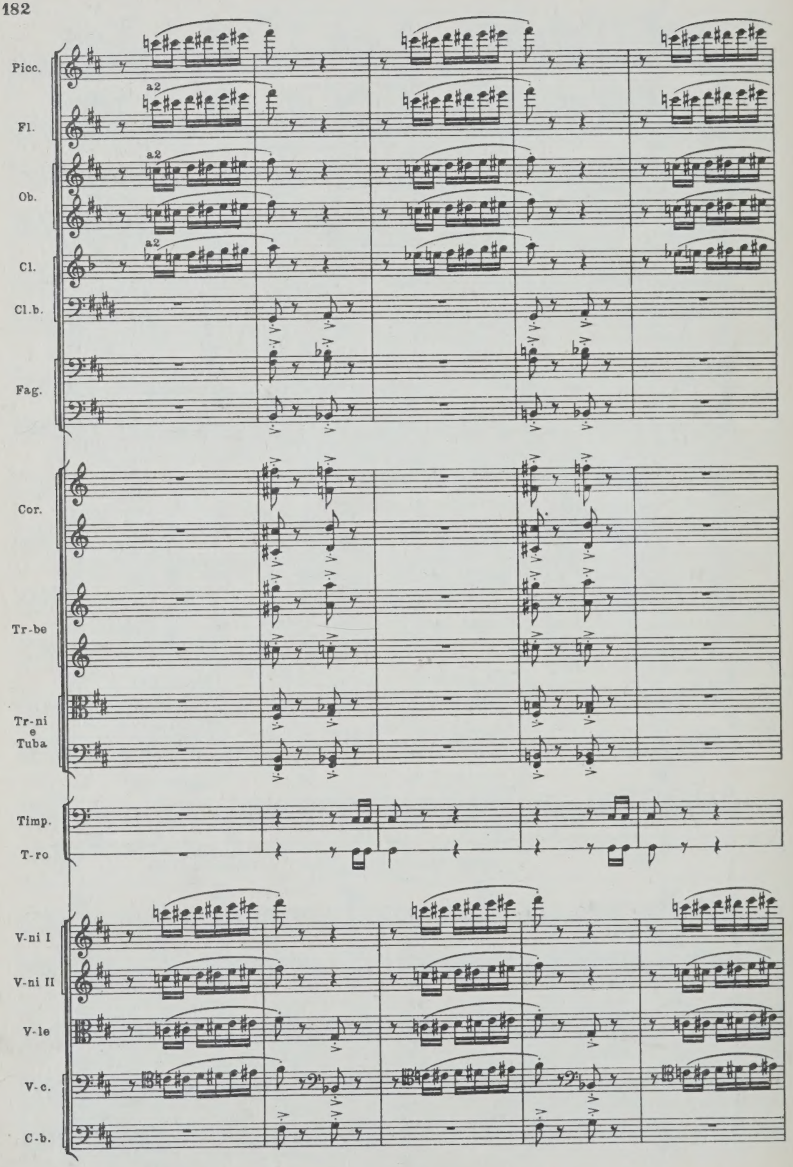
V-c.
C-b.


Picc.
Fl.
a2
Ob.
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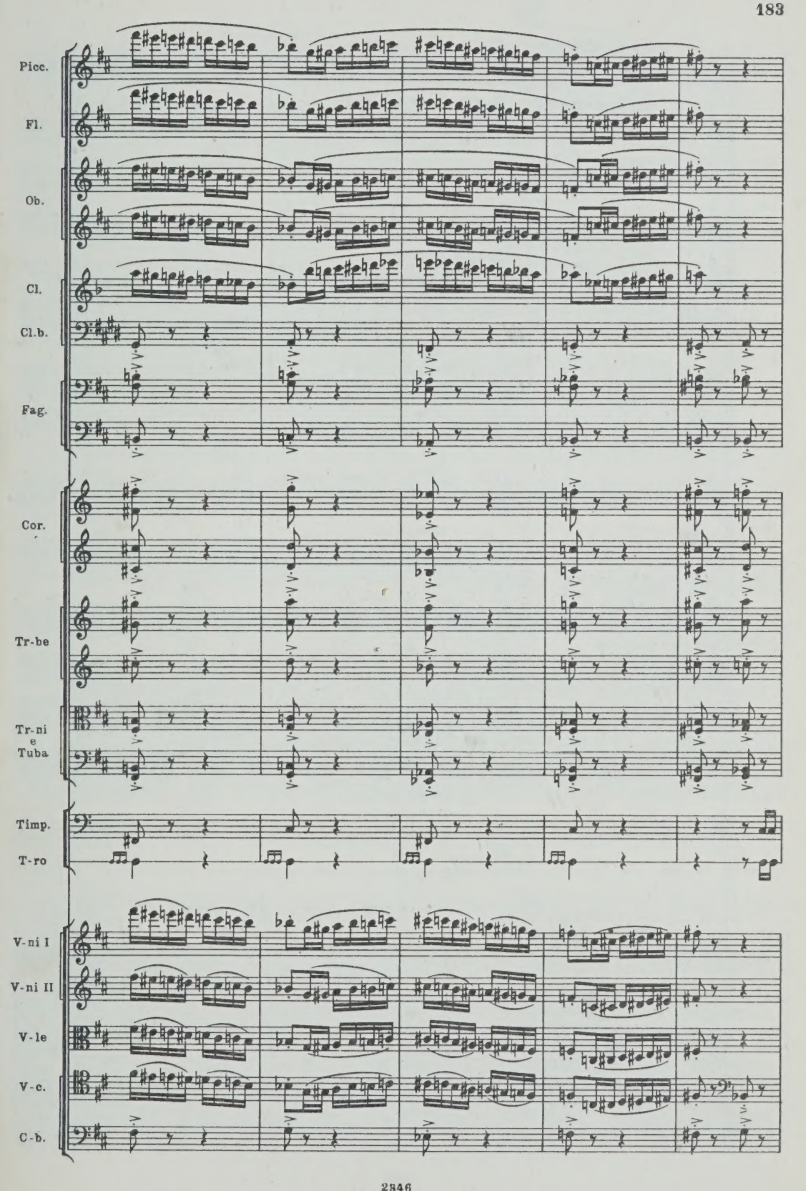
Picc.
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Cor.
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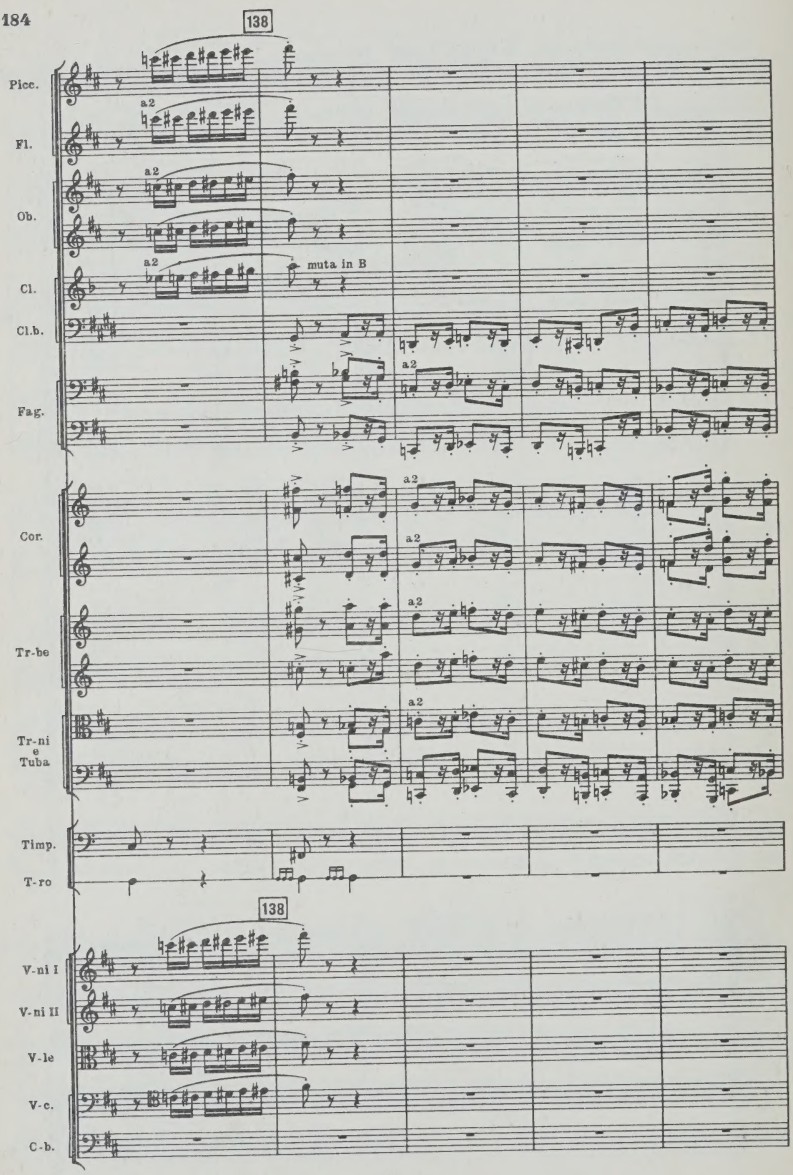
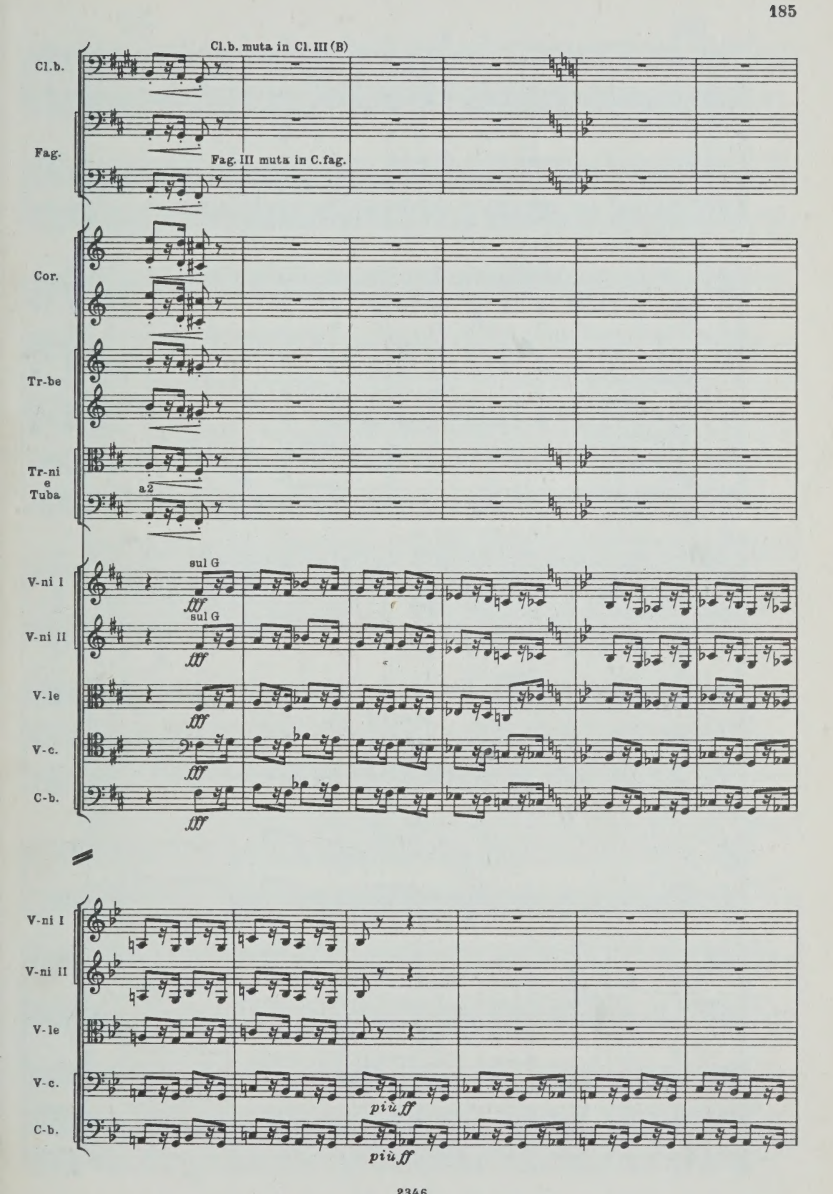
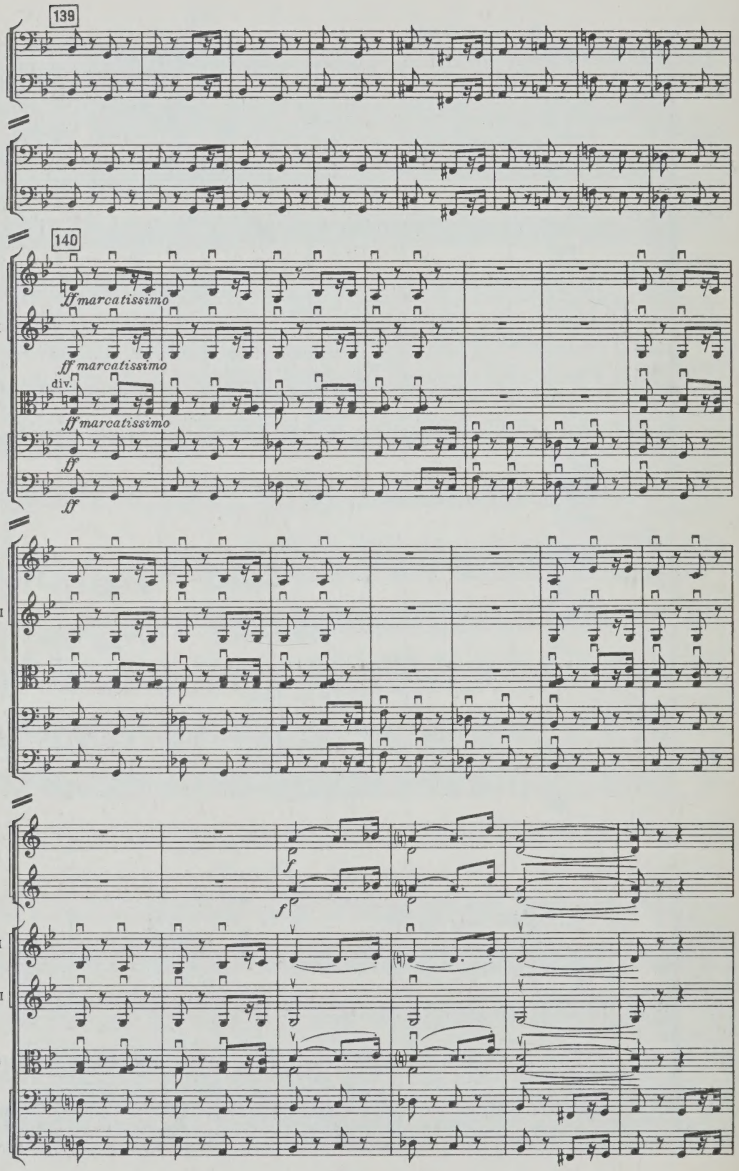
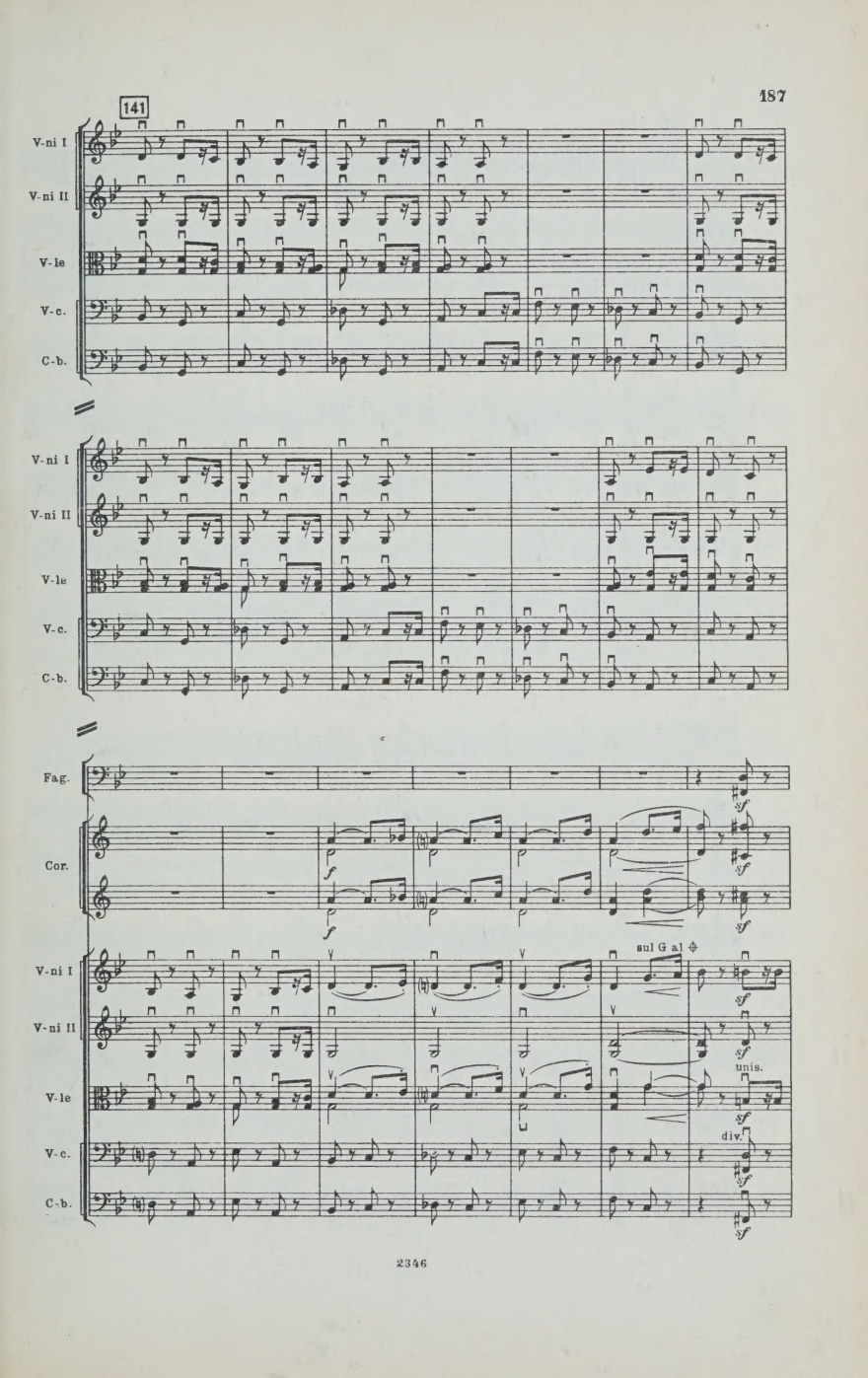
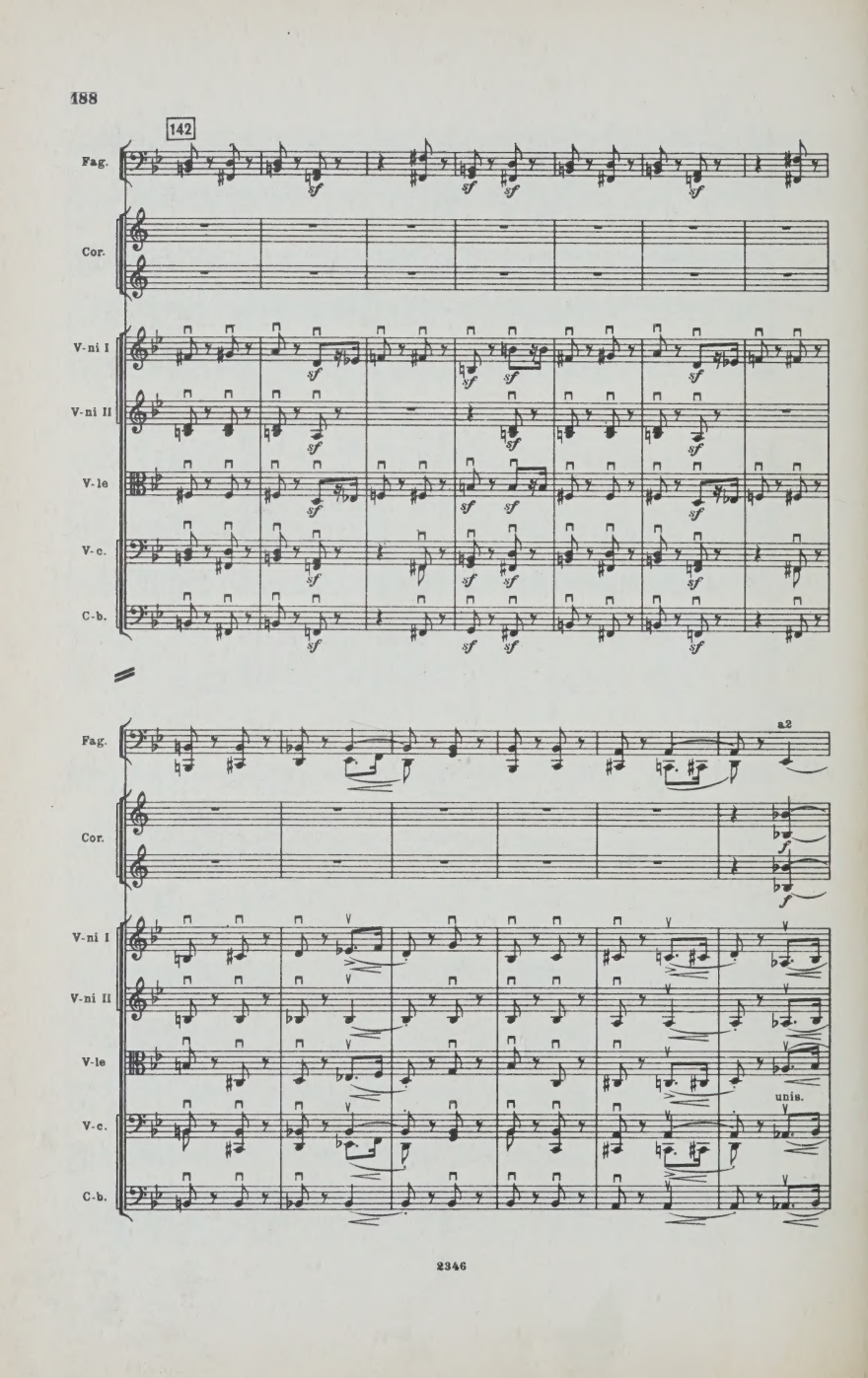
Tr-ni
e
Tuba
Timp.
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.


138
Picc.
Fl.
Ob.
Cl.
Cl.b.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
muta in B


Cl.b. muta in Cl. III (B)
Cl.b.
Fag.
Fag. III muta in C.fag.
Cor.
Tr-be
Tr-ni e Tuba
a2
V-ni I
sul G
fff
V-ni II
sul G
fff
V-le
fff
V-c.
fff
C-b.
fff
V-ni I
V-ni II
V-le
V-c.
più ff
C-b.
più ff


139
V-c.
C-b.
V-c.
C-b.
140
V-ni I
ff marcatissimo
V-ni II
ff marcatissimo
div.
V-le
ff marcatissimo
V-c.
ff
C-b.
ff
V-ni I
V-ni II
V-le
V-c.
C-b.
Cor.
f
f
V-ni I
V-ni II
V-le
V-c.
C-b.


141
V-ni I
V-ni II
V-le
V-c.
C-b.
Fag.
Cor.
sul G al ♢
unis.
div.


142
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Cor.
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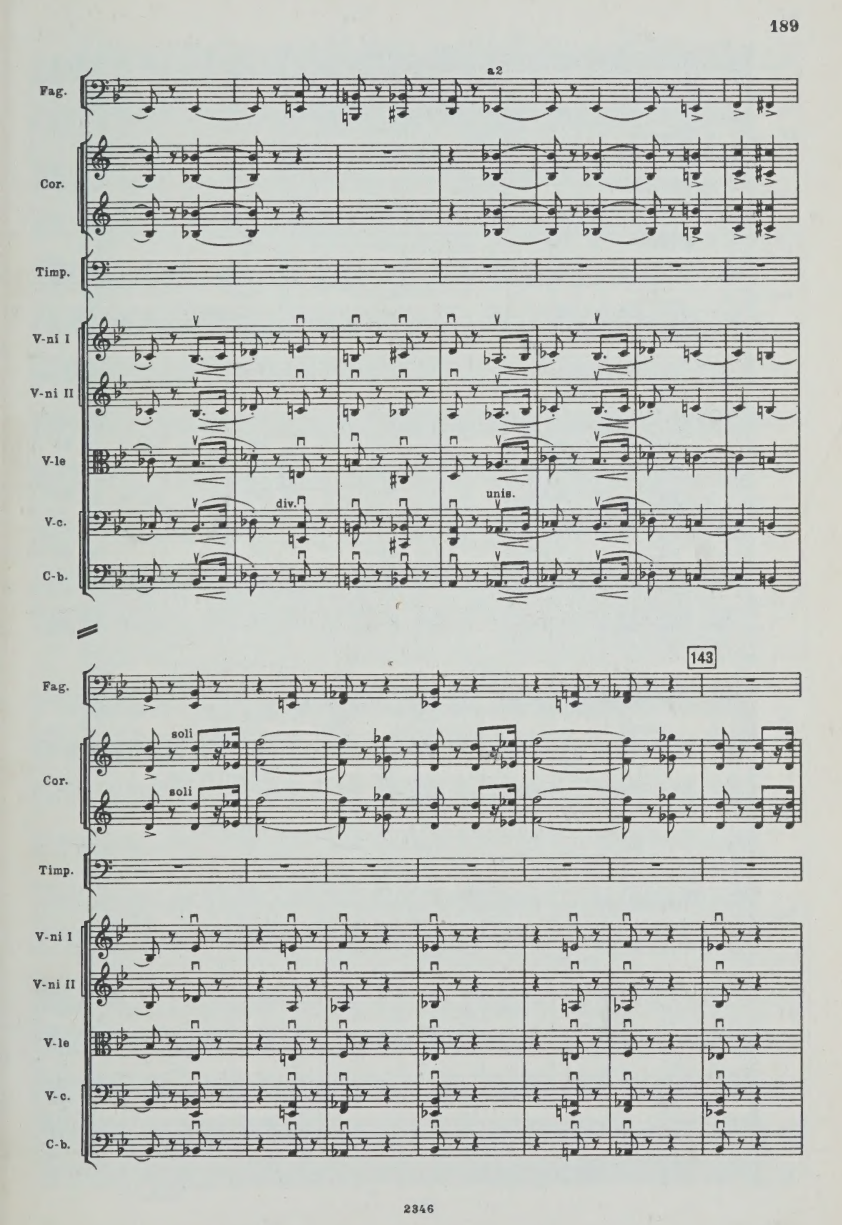
V-le
V-c.
C-b.
sf
a2
f
unis.


a2
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Cor.
Timp.
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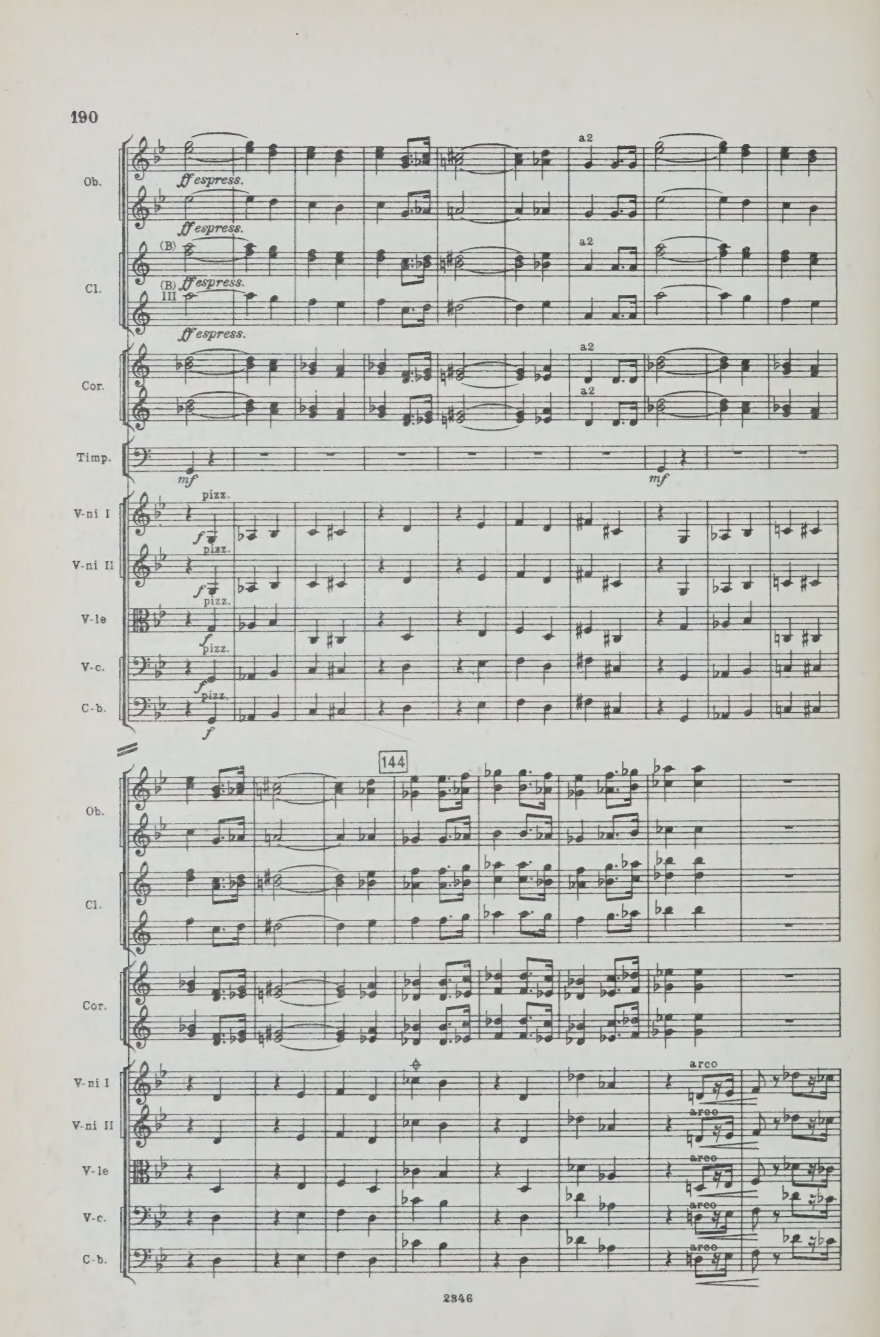
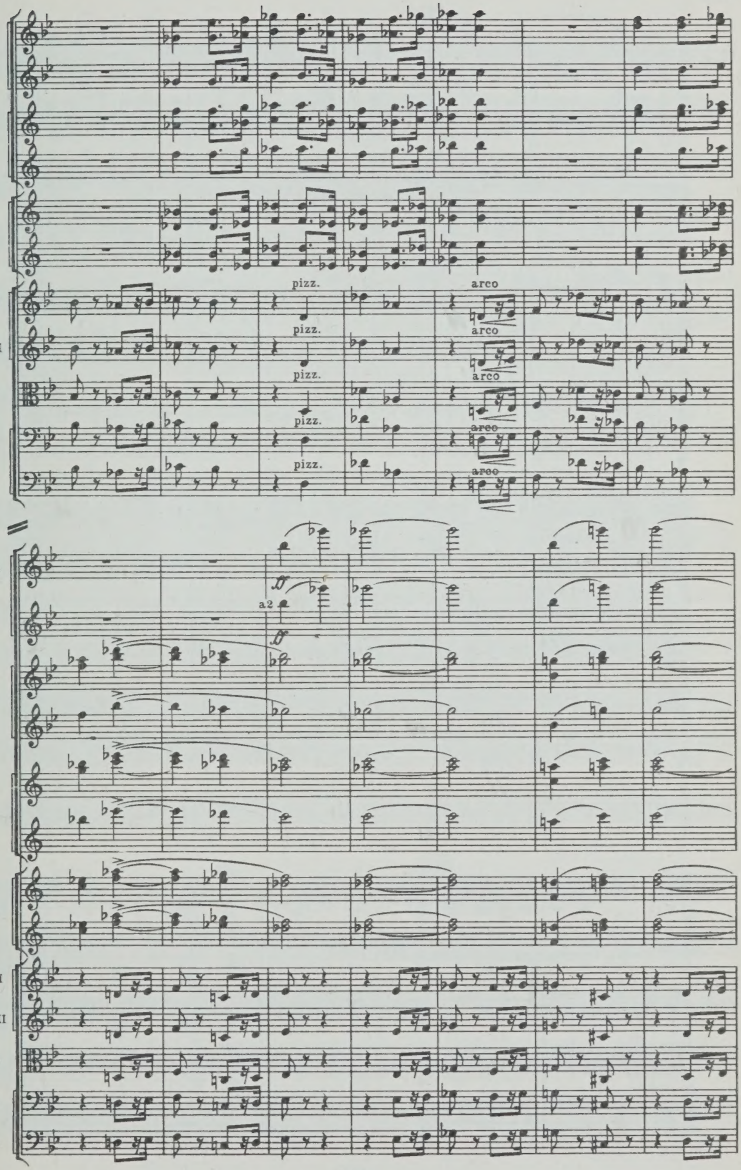
V-le
V-c.
C-b.
div.
unis.
143
soli
soli


Ob.
ff espress.
ff espress.
a2
Cl.
(B)
(B)
III
ff espress.
ff espress.
a2
Cor.
a2
a2
Timp.
mf
mf
V-ni I
pizz.
f
V-ni II
pizz.
f
V-le
pizz.
f
V-c.
pizz.
f
C-b.
pizz.
f
144
Ob.
Cl.
Cor.
V-ni I
arco
V-ni II
arco
V-le
arco
V-c.
arco
C-b.
arco


Ob.
Cl.
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V-ni II
V-le
V-c.
C-b.
pizz.
arco
Picc.
Fl.
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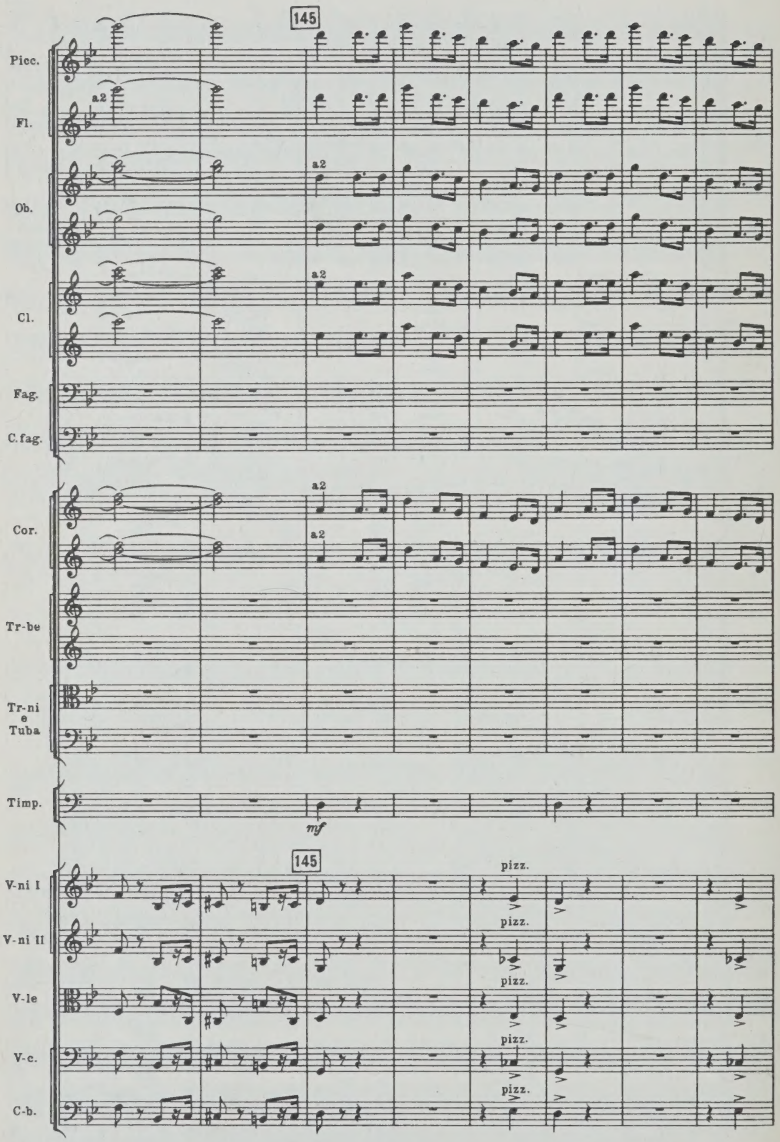
145
Picc.
Fl.
a2
Ob.
Cl.
Fag.
C.fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
mf
V-ni I
V-ni II
V-le
V-c.
C-b.
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Picc.
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V-ni II
V-le
V-c.
C-b.

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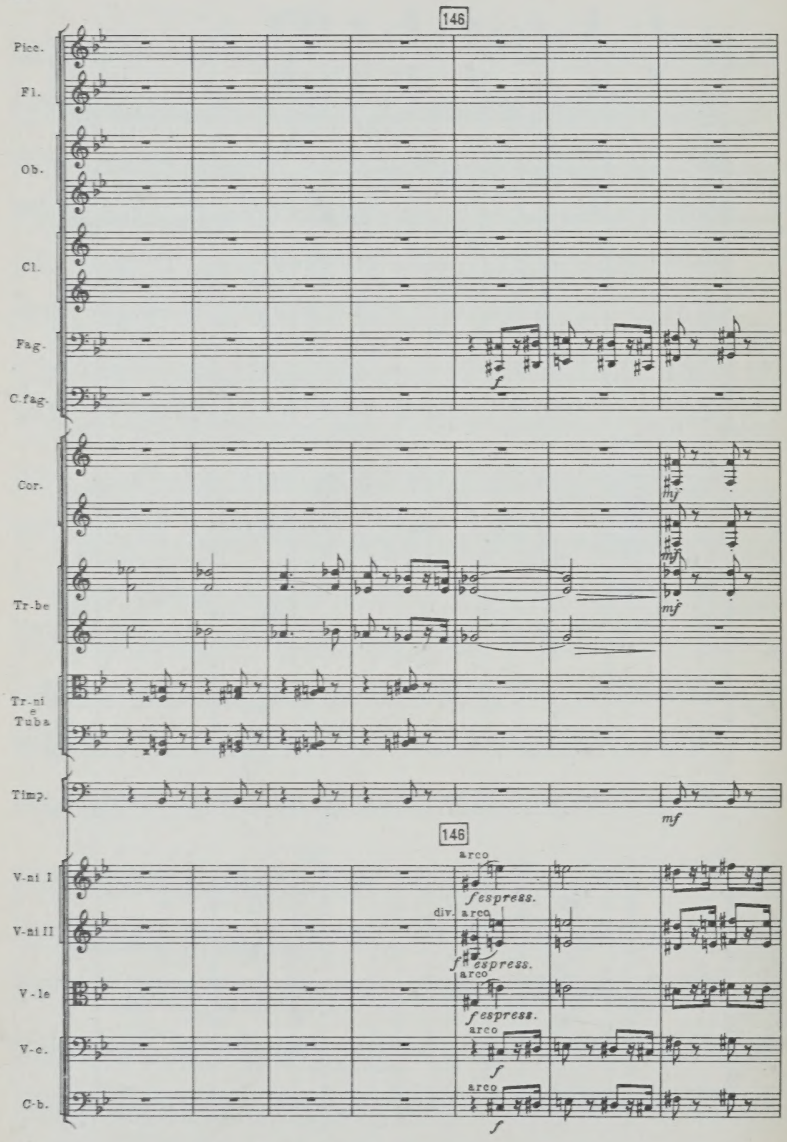
146
Picc.
Fl.
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Cl.
Fag.
C.fag.
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Cor.
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Tr.be
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Timp.
146
V.ni I
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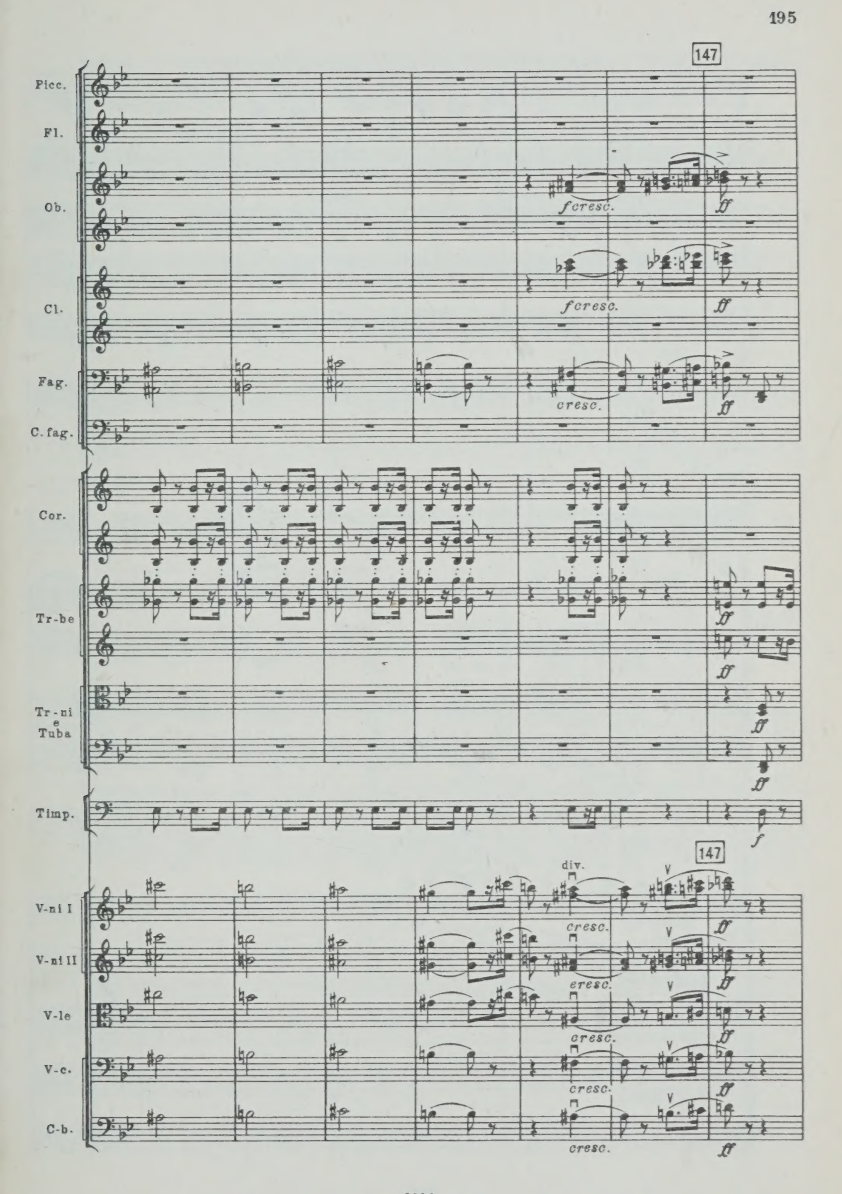
f espress.
div.
V.ni II
V.le
V.c.
C.b.


147
Picc.
Fl.
Ob.
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f cresc.
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C. fag.
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147
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V-ni II
V-le
V-c.
C-b.
cresc.
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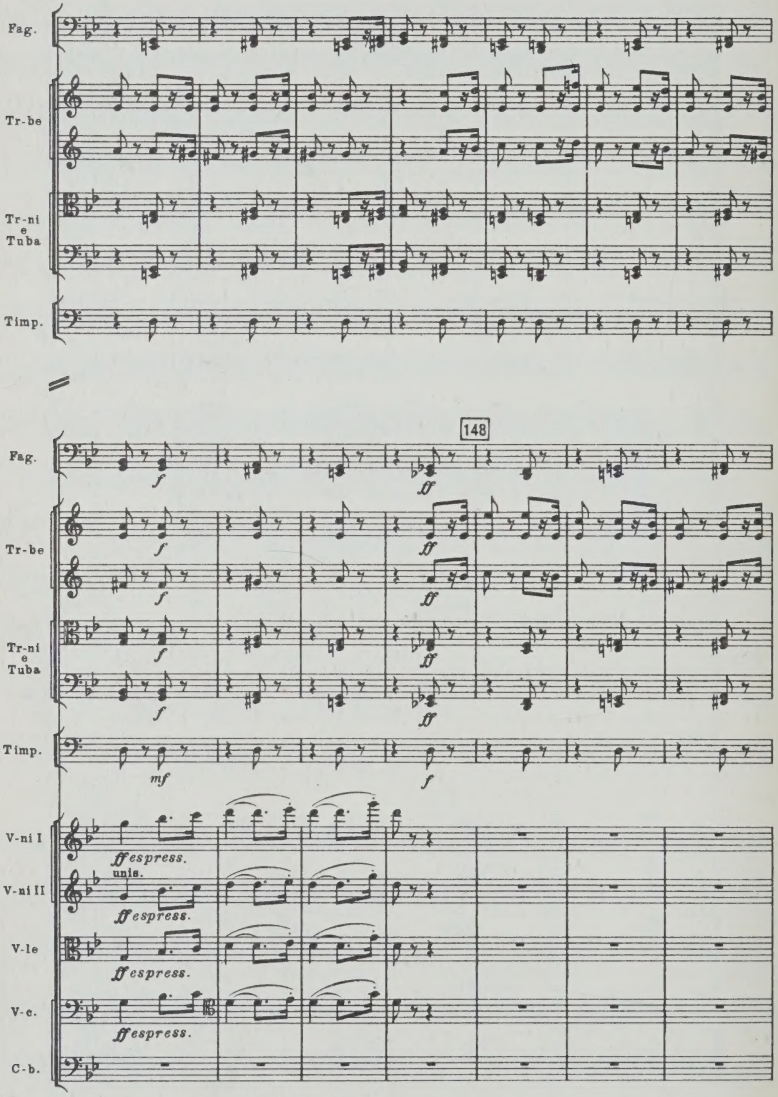
Fag.
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Timp.
148
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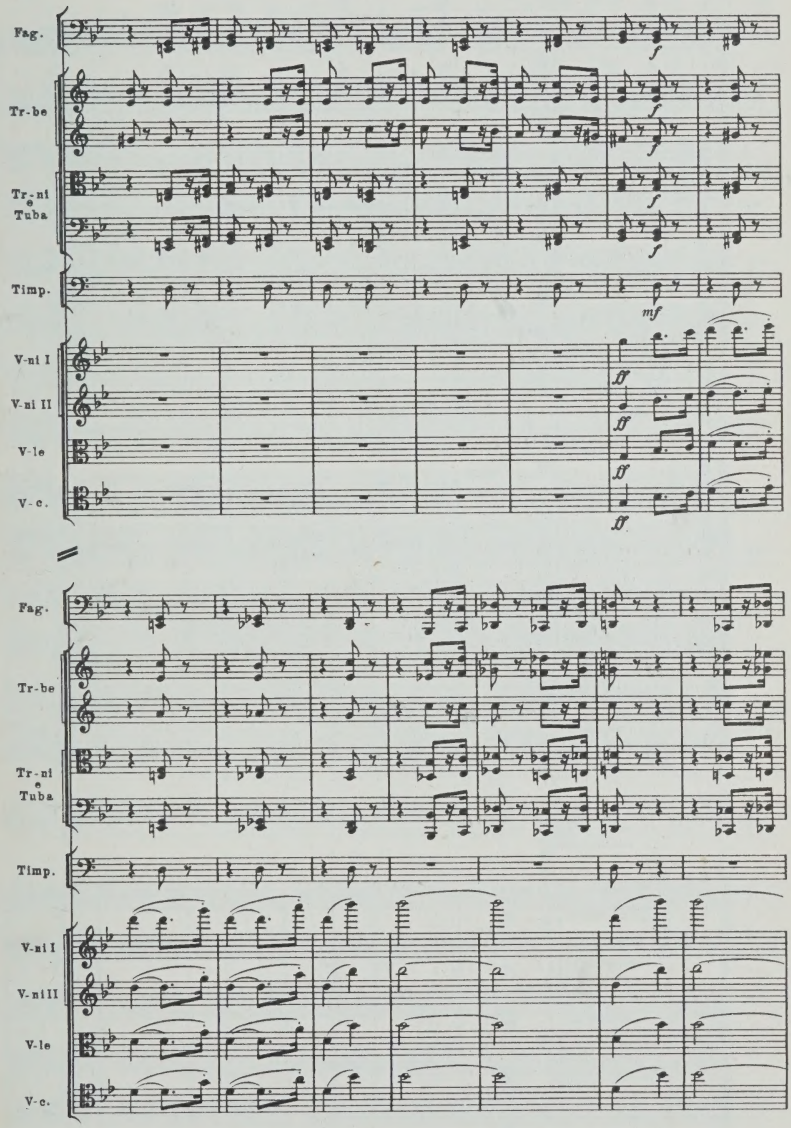
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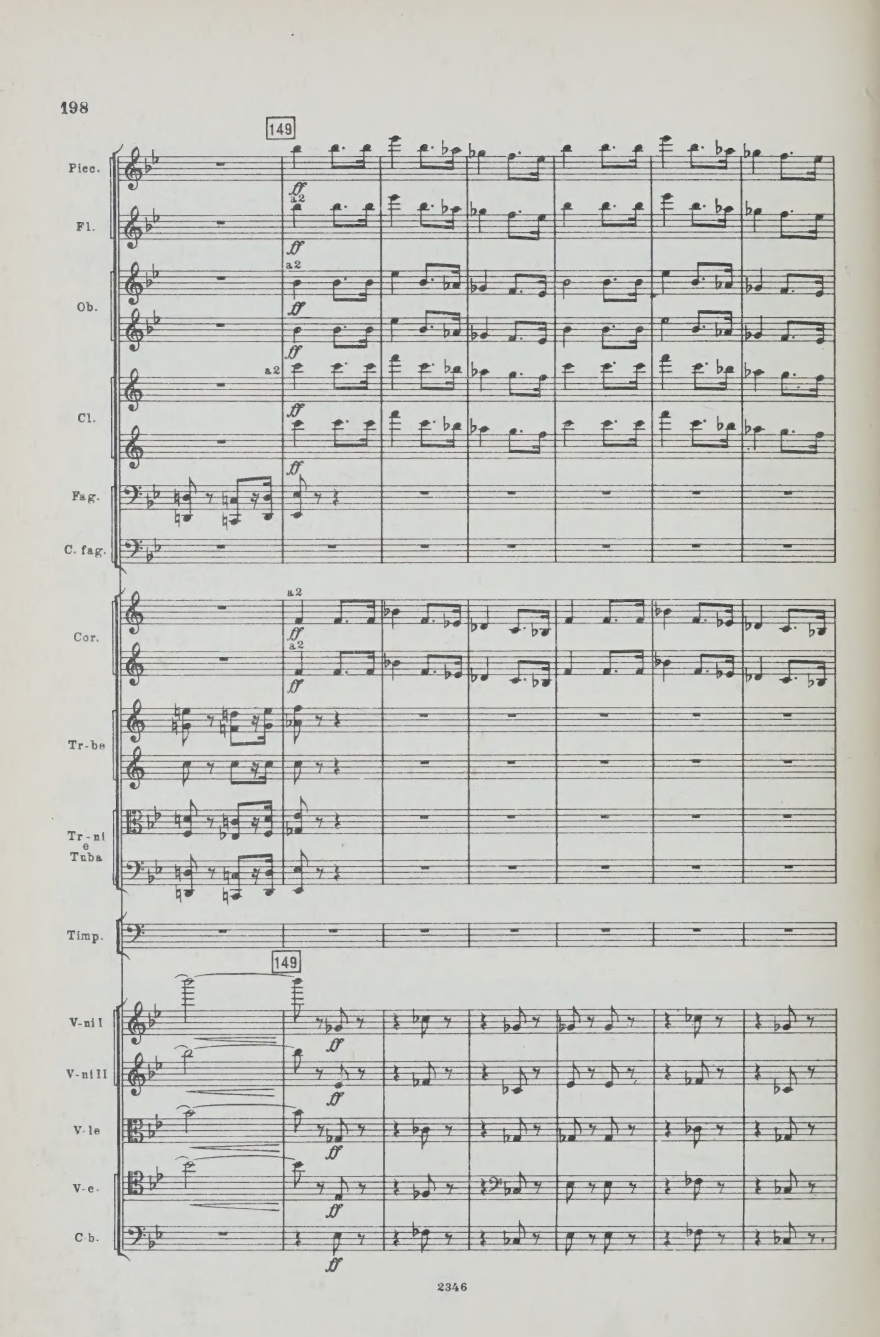
149
Picc.
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Cl.
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Tr-ni e Tuba
Timp.
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V-ni II
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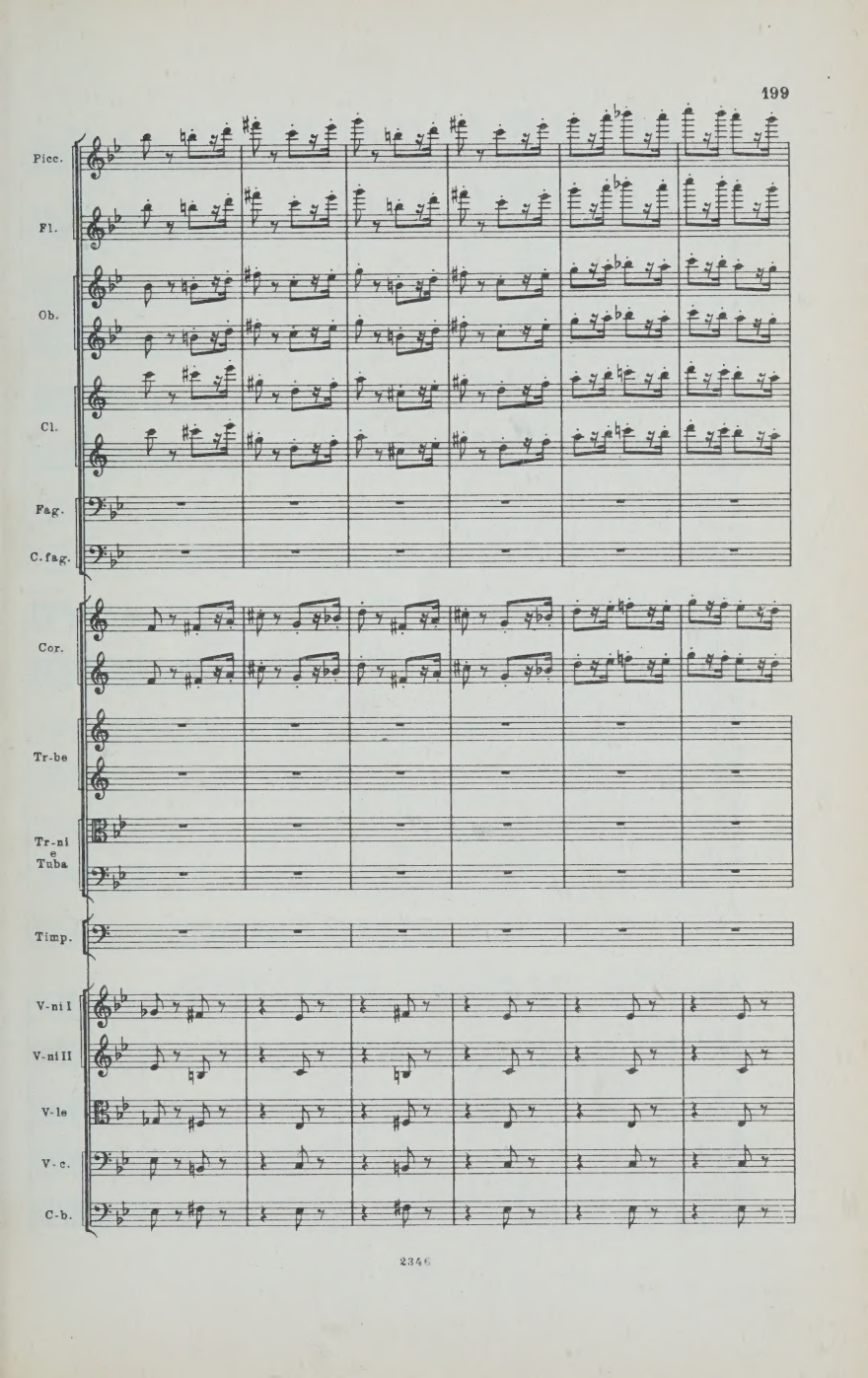
Picc.
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Ob.
Cl.
Fag.
C. fag.
Cor.
Tr-be
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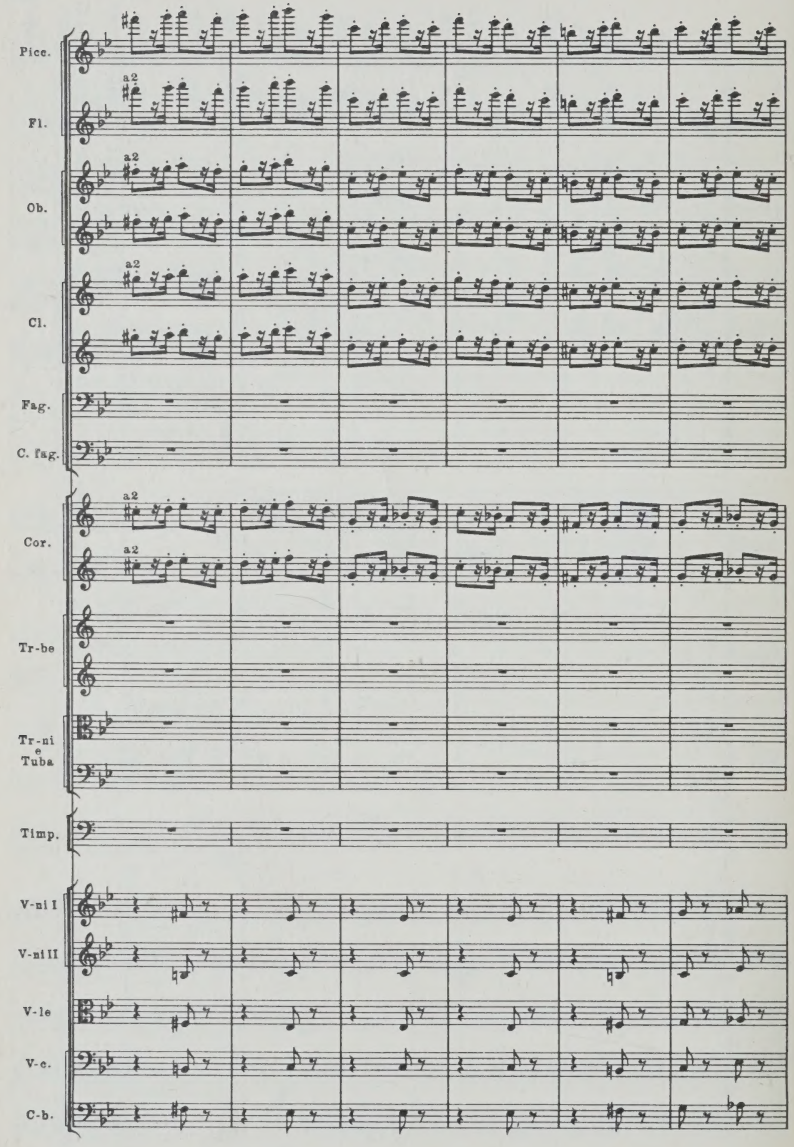
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.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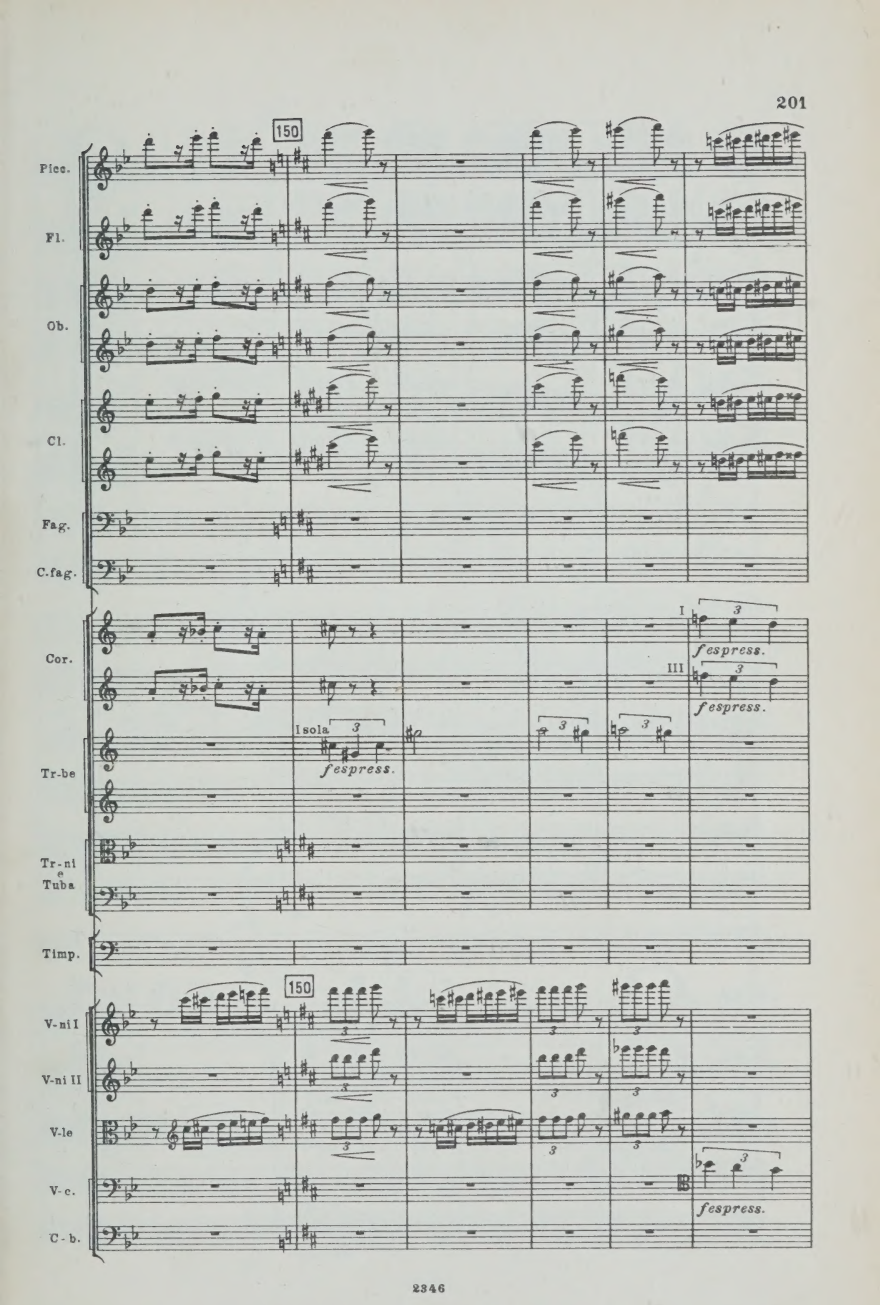
V-c.
C-b.


150
Picc.
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fespress.
Isola
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Timp.
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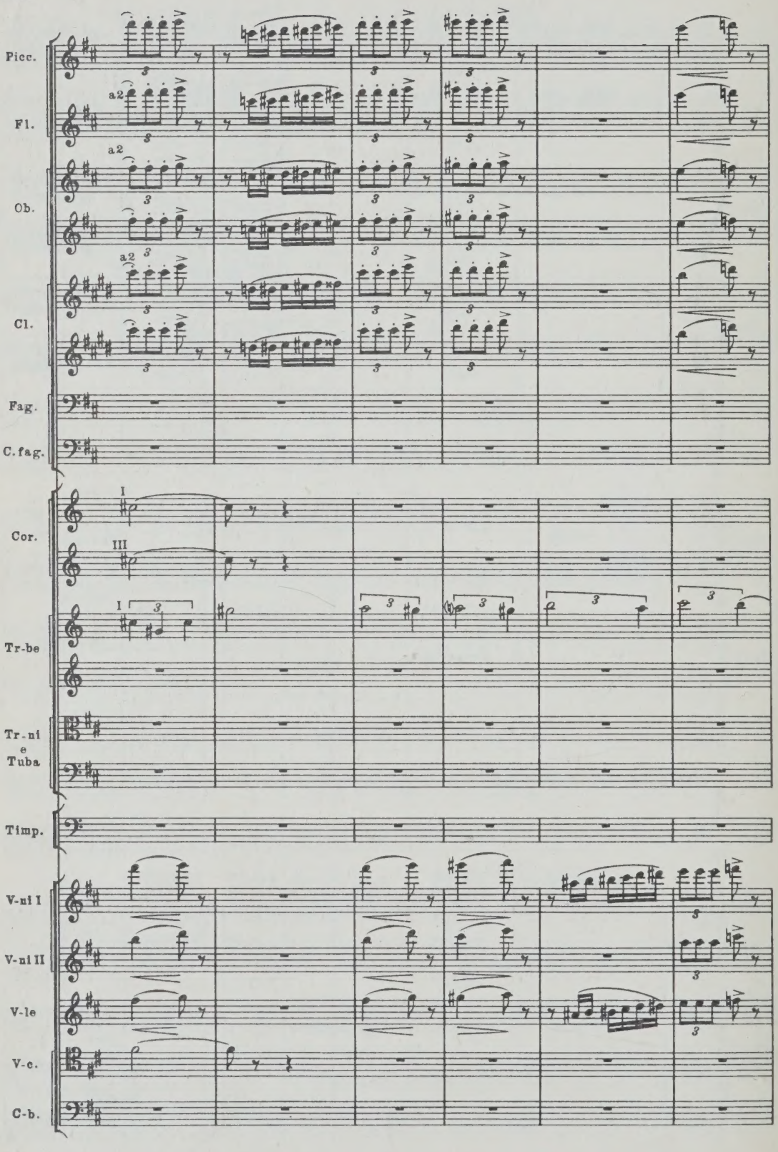
V-ni I
V-ni II
V-le
V-c.
fespress.
C-b.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Fag.
C. fag.
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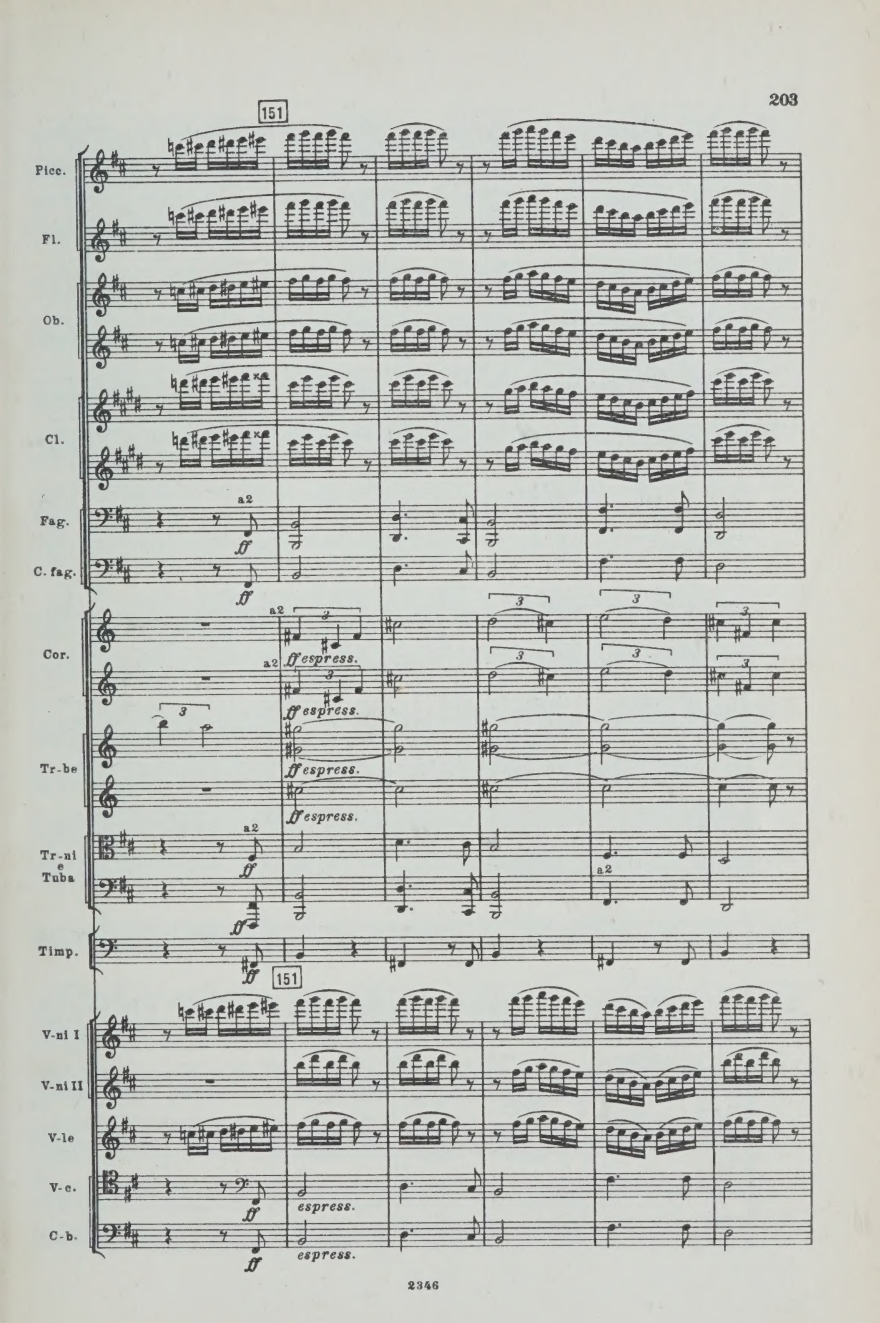
V-c.
C-b.


151
Picc.
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C. fag.
a2
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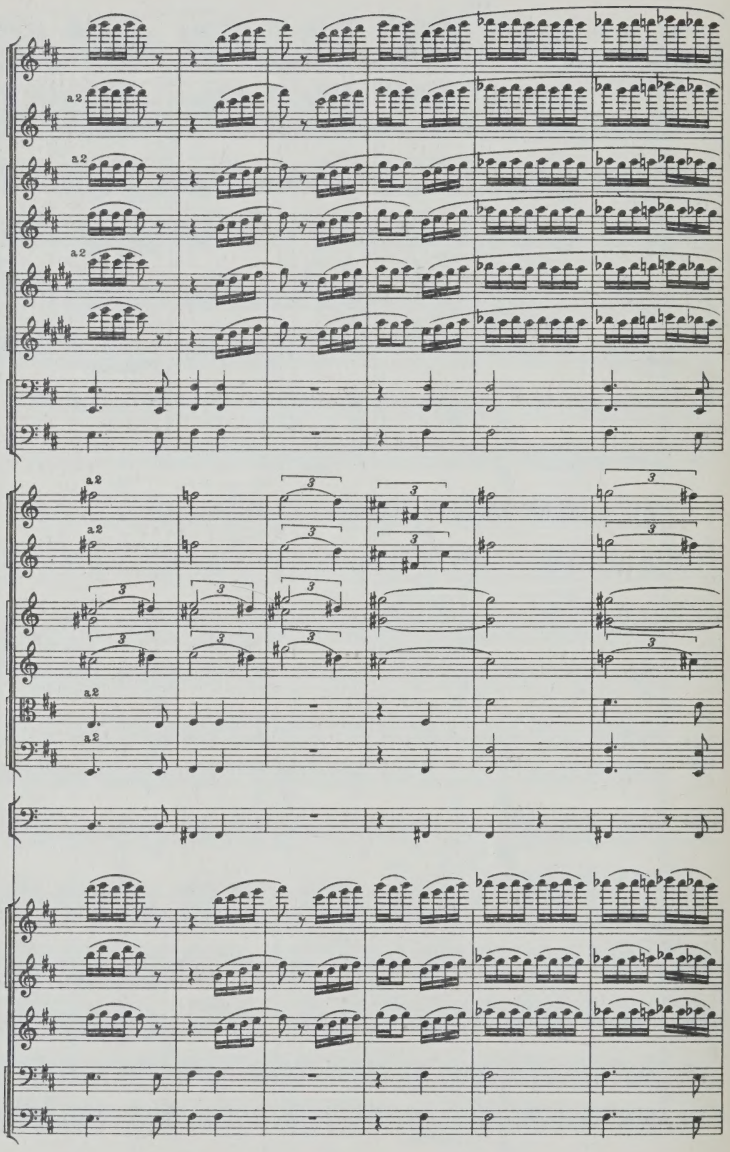
espress.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Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
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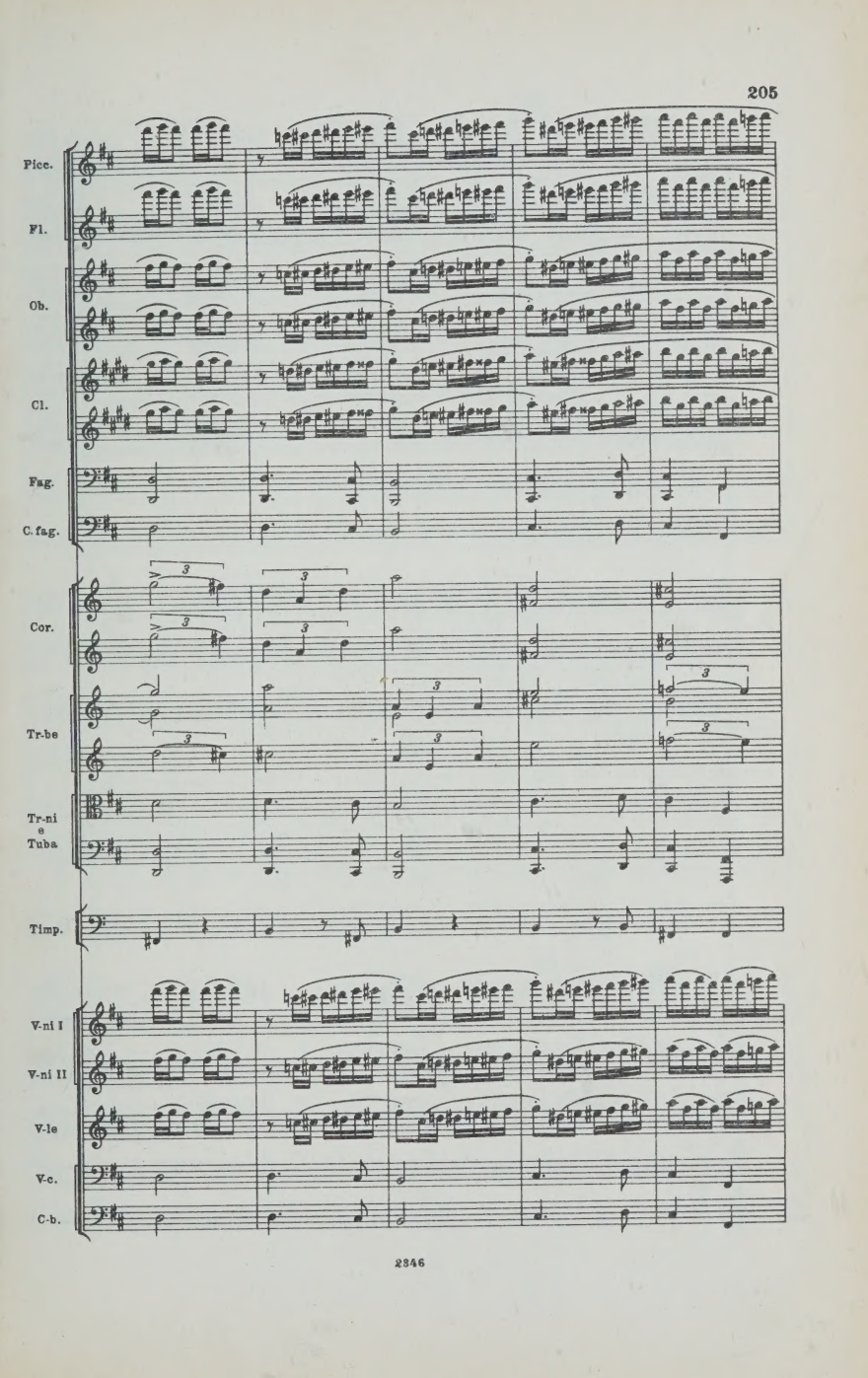
3


Picc.
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C. fag.
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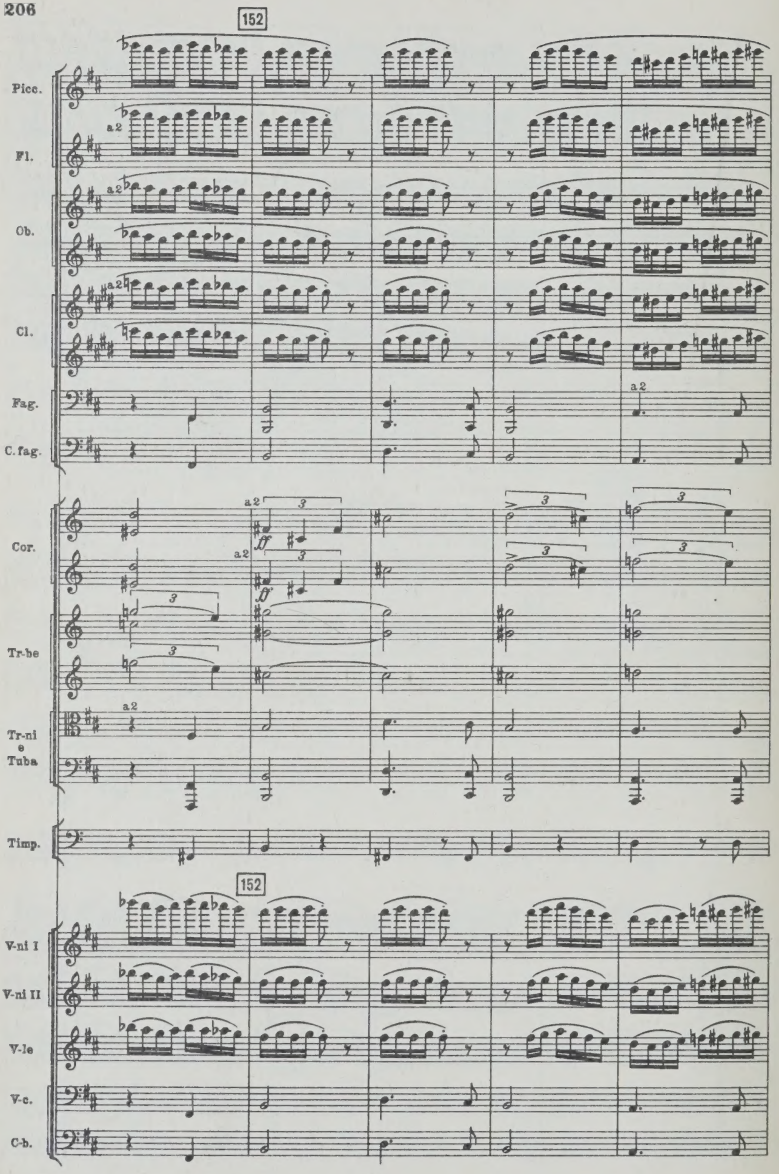
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.


152
Picc.
Fl.
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Ob.
Cl.
Fag.
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Tuba
Timp.
V-ni I
V-ni II
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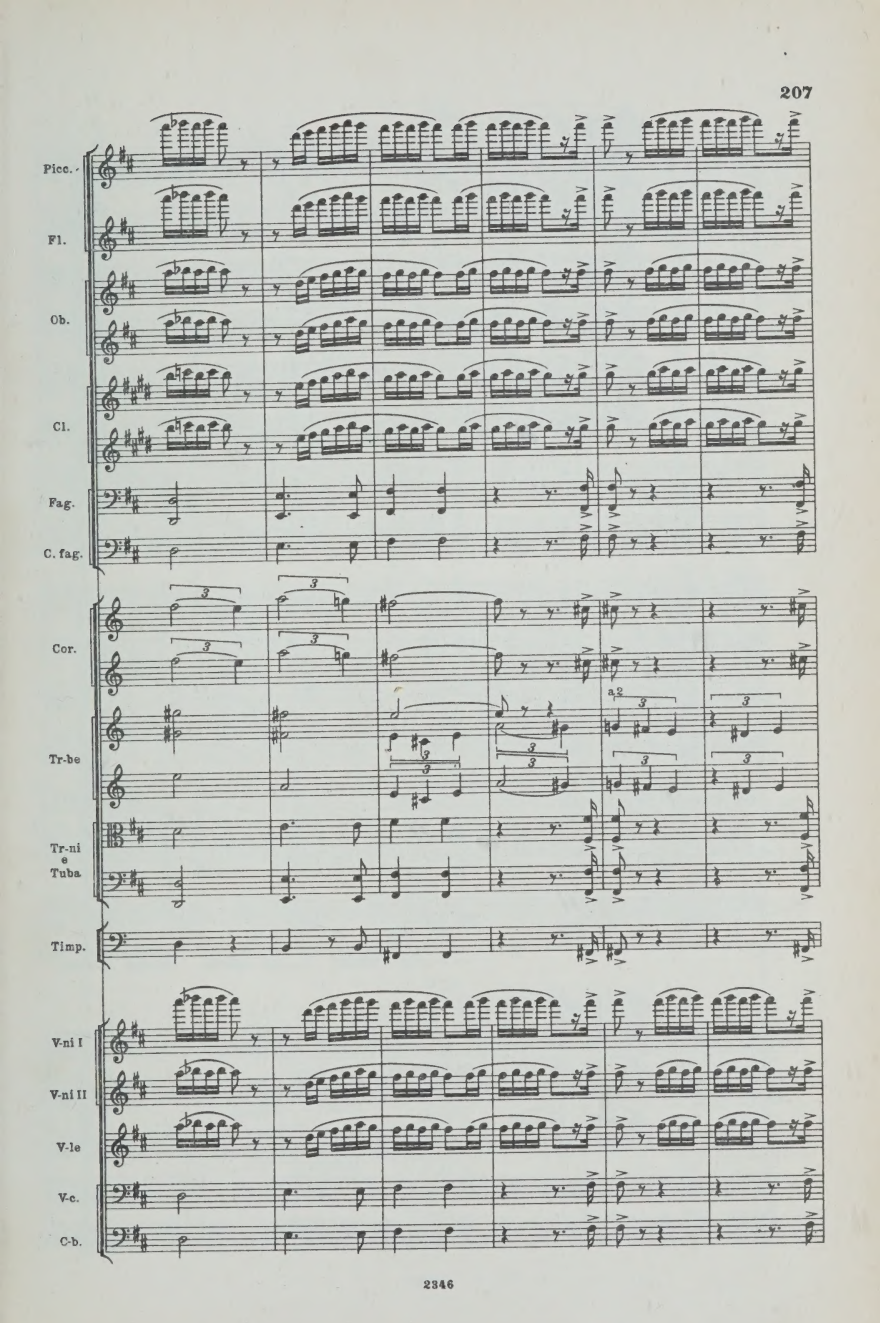
V-c.
C-b.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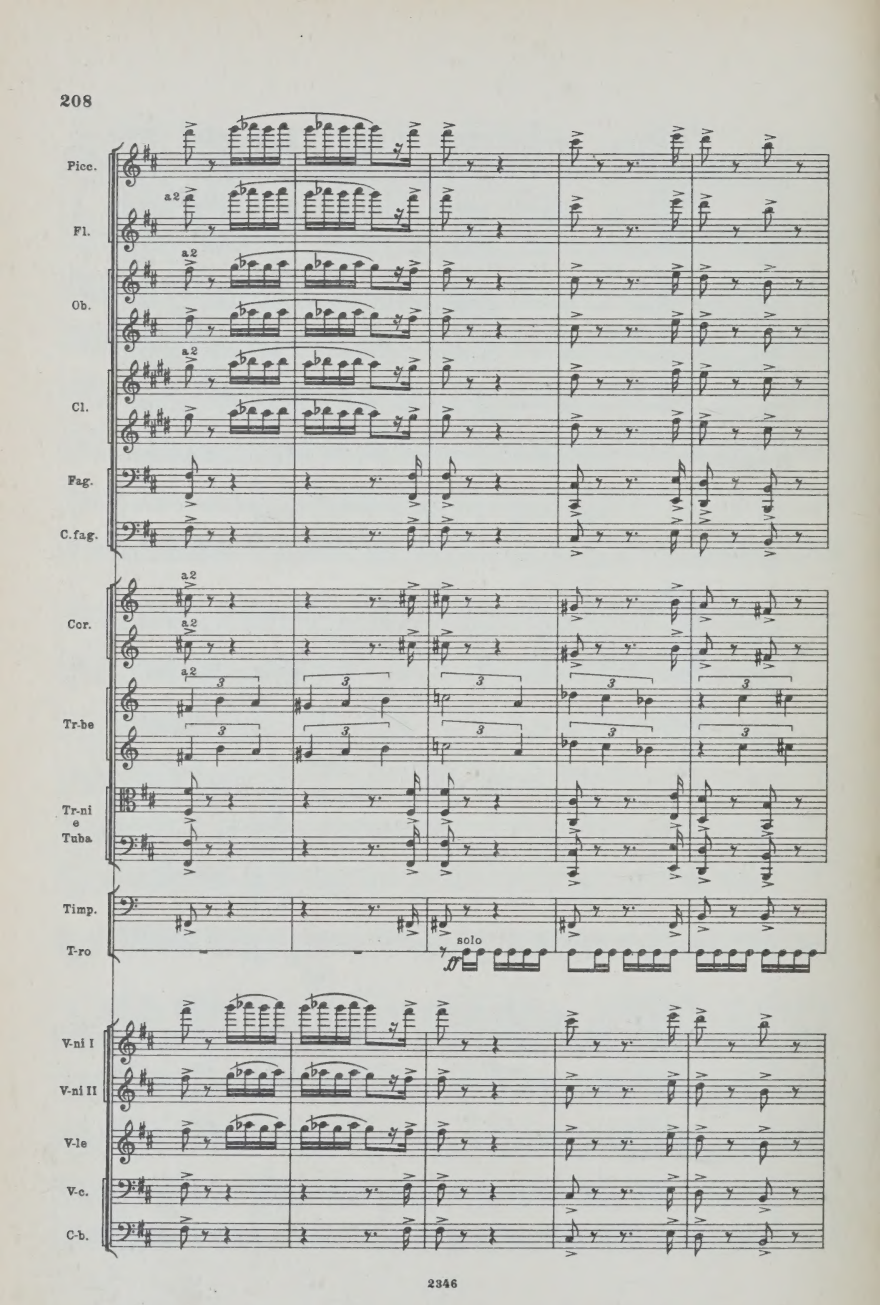
V-c.
C-b.
a2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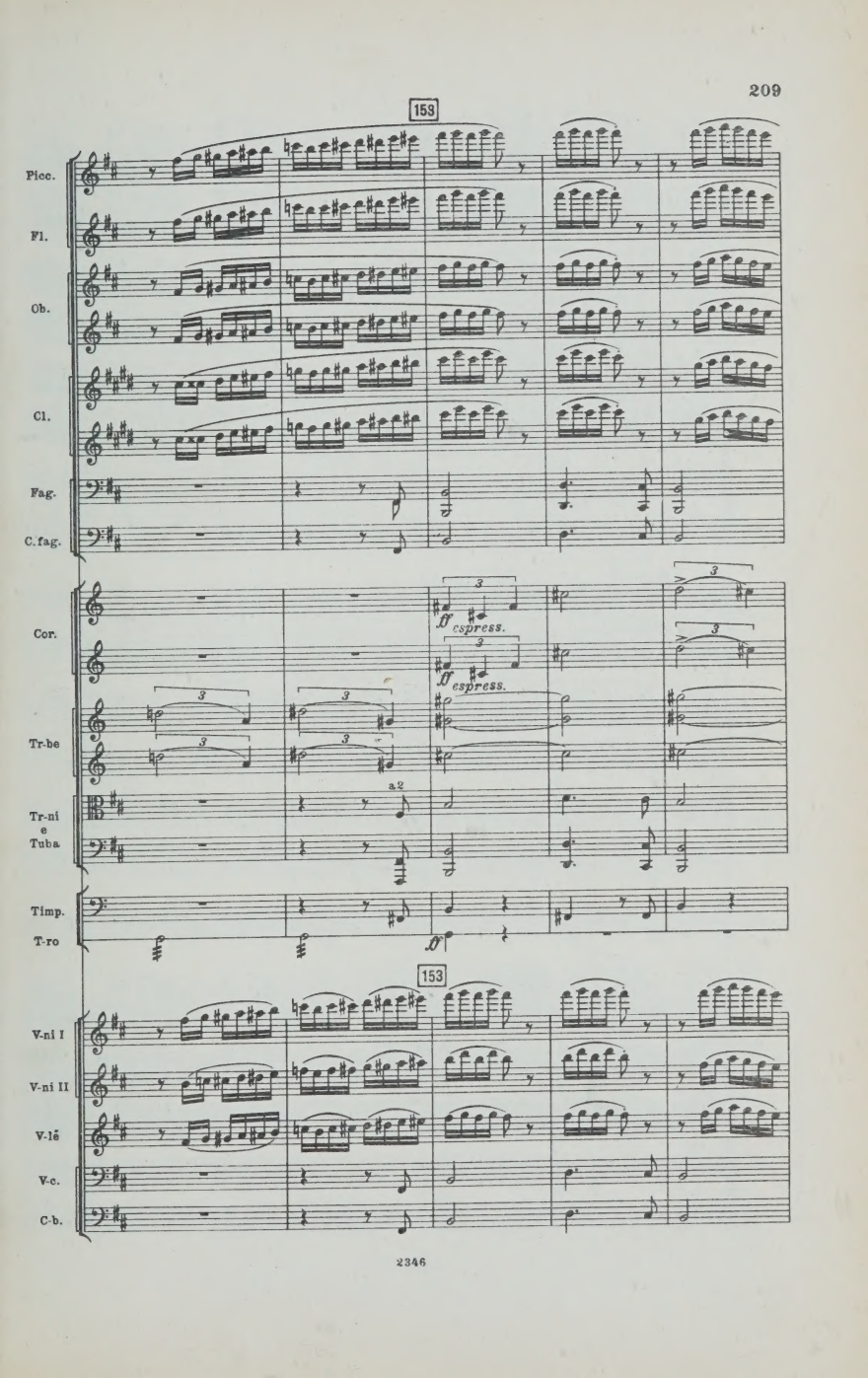
V-le
V-c.
C-b.


153
Picc.
Fl.
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Cl.
Fag.
C. fag.
Cor.
espress.
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Tr-be
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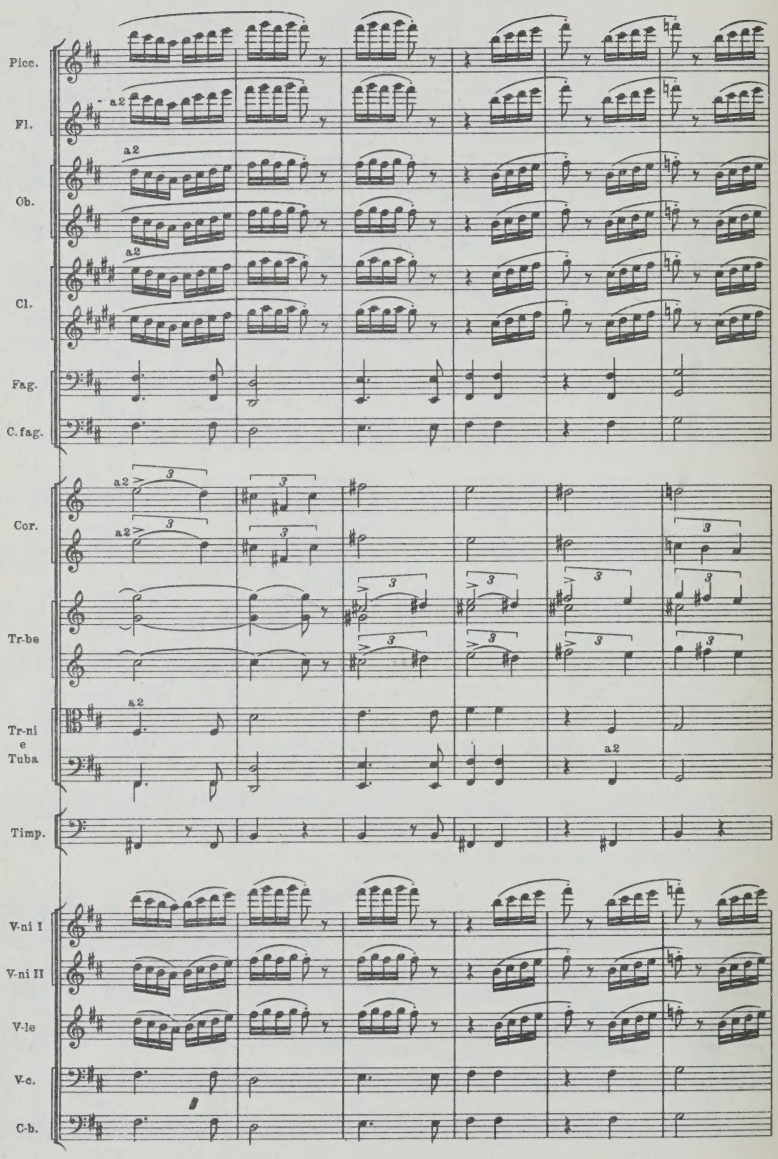
153
V-ni I
V-ni II
V-le
V-c.
C-b.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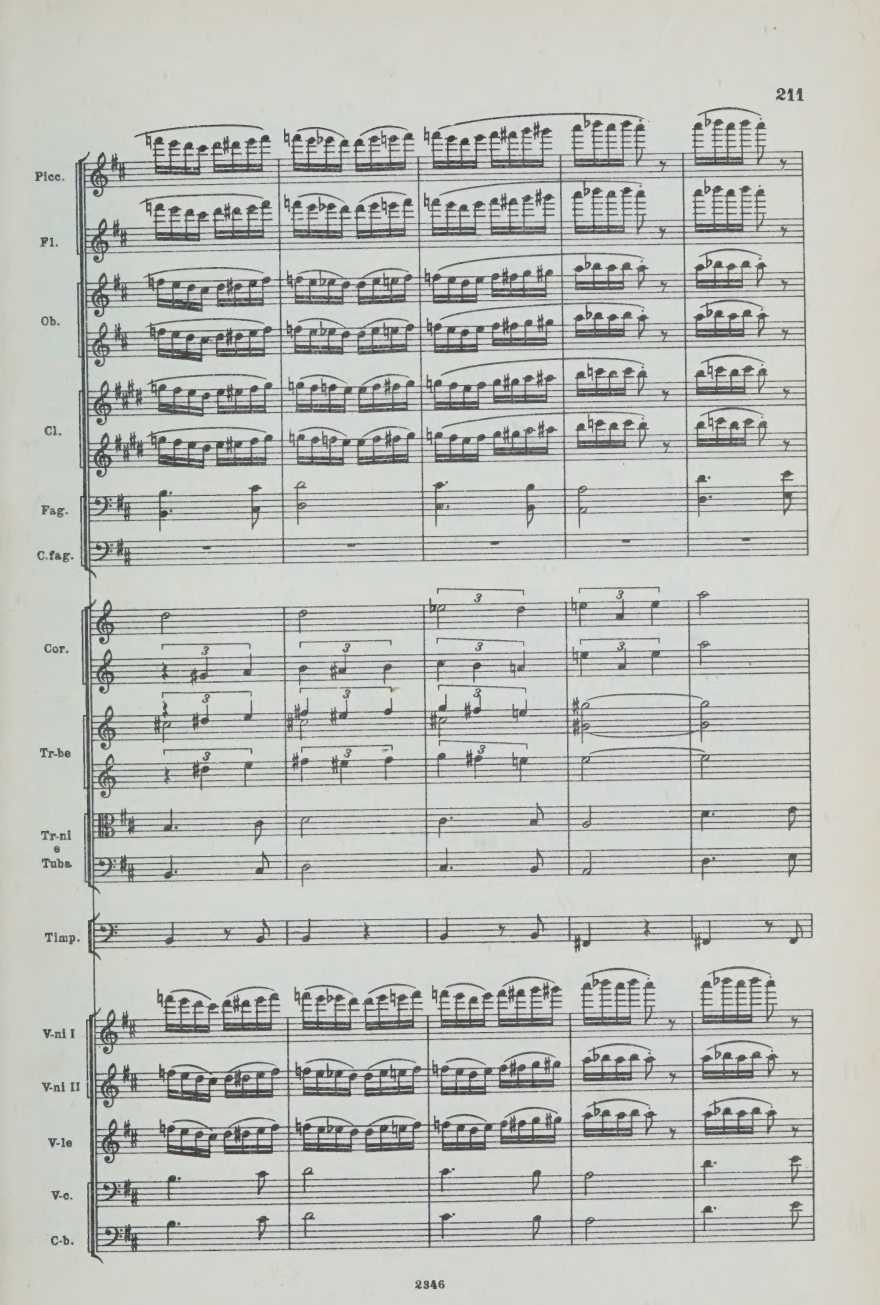
Picc.
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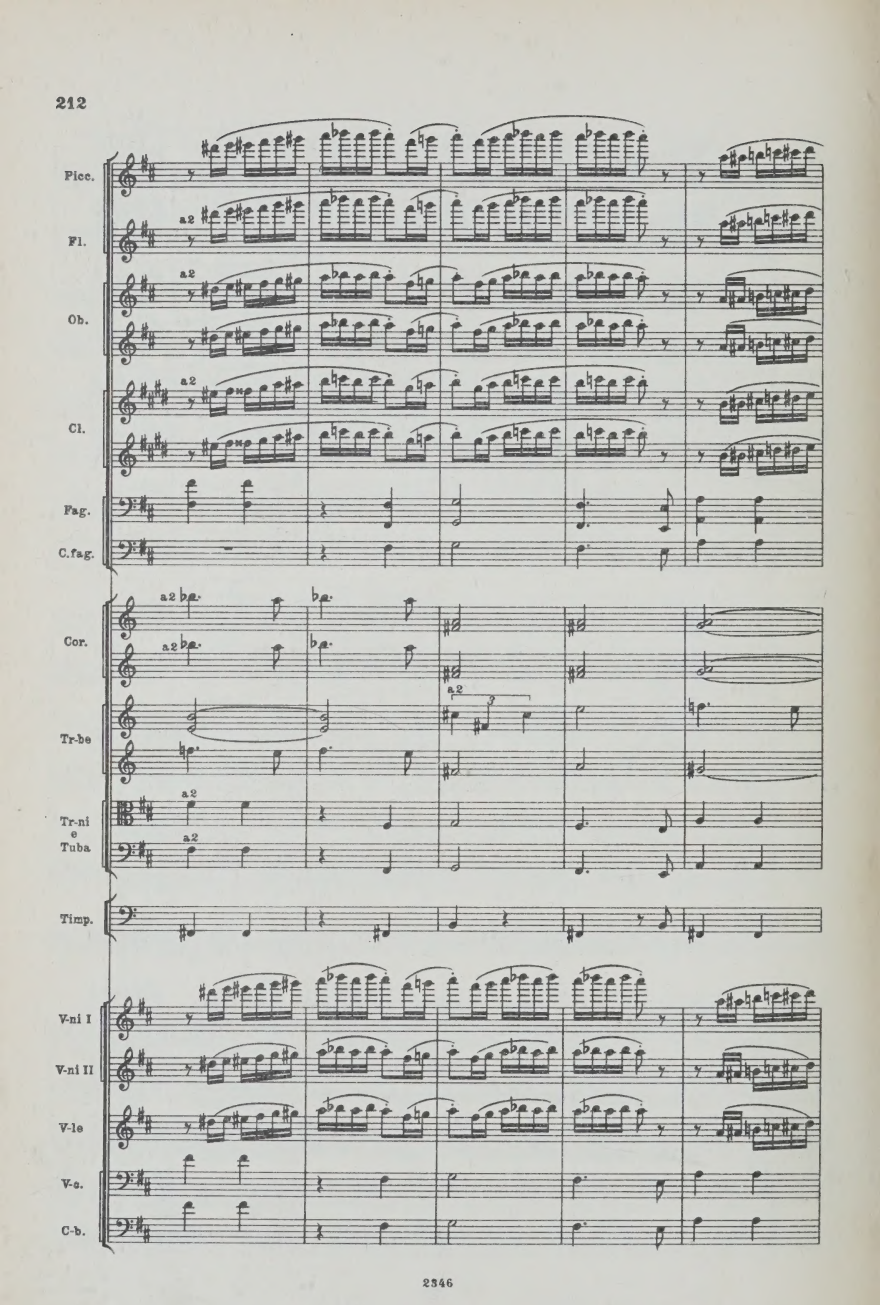
C-b.


Picc.
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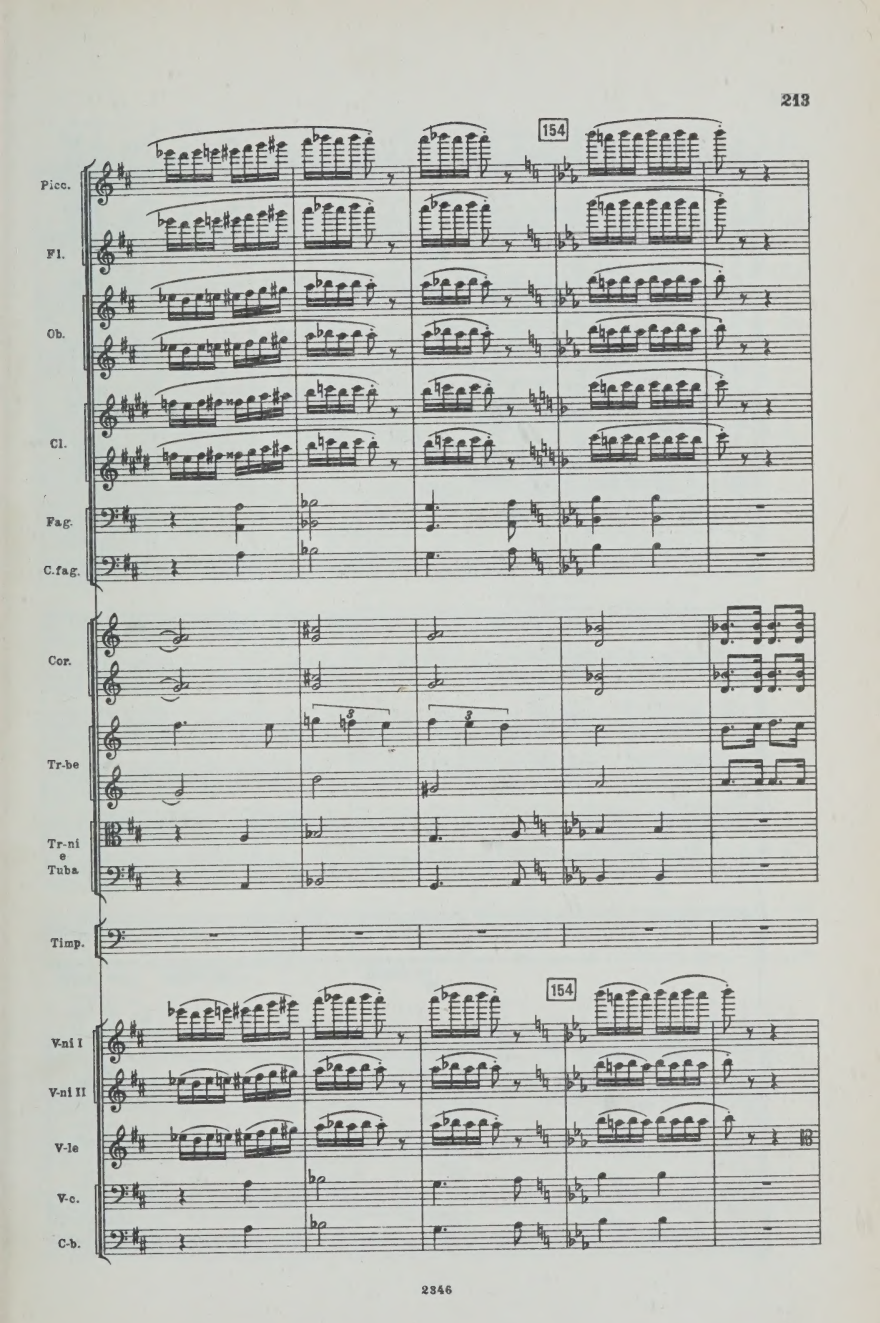
154
Picc.
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Cl.
Fag.
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Cor.
Tr-be
Tr-ni e Tuba
Timp.
154
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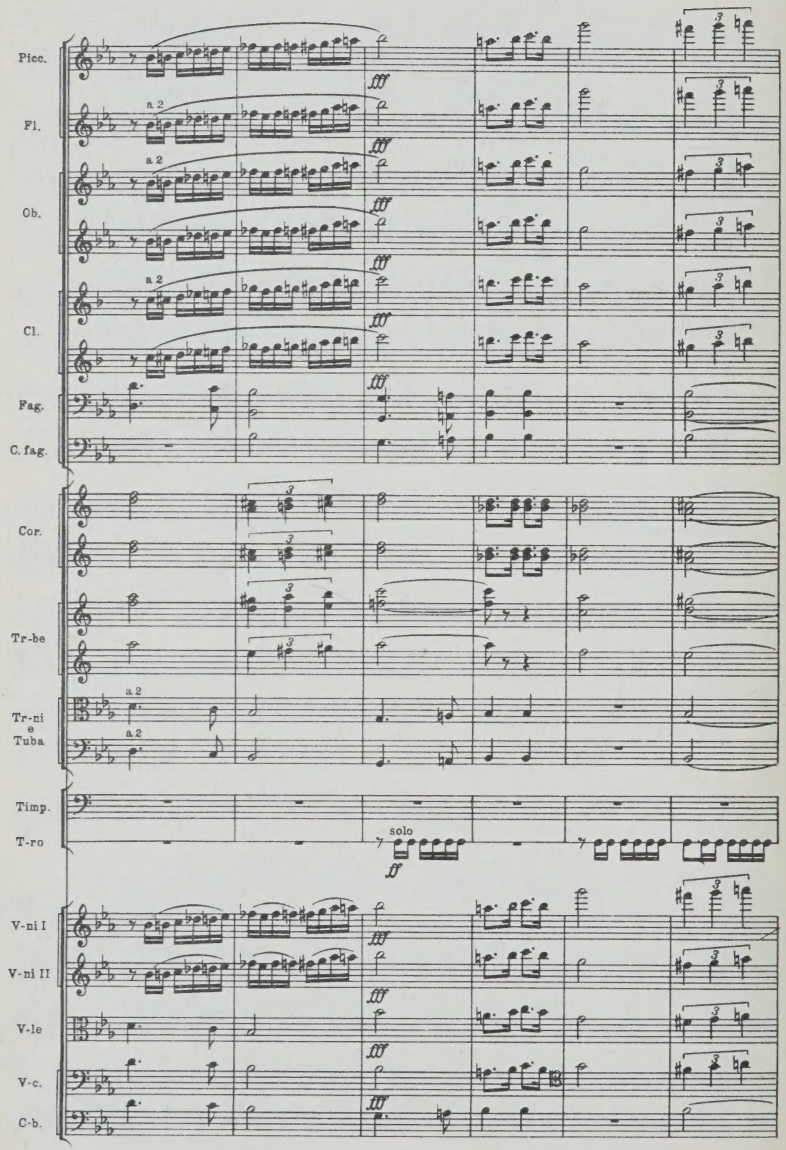
V-ni II
V-le
V-c.
C-b.


Picc.
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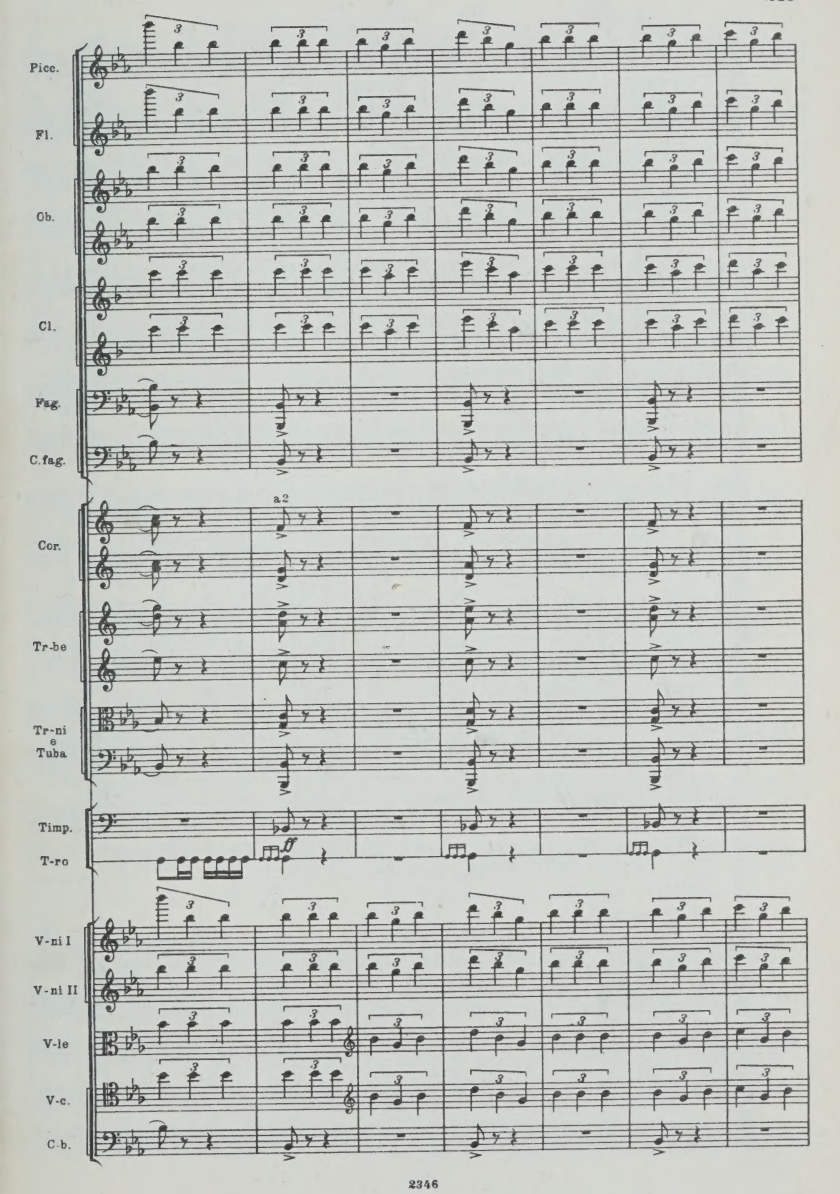
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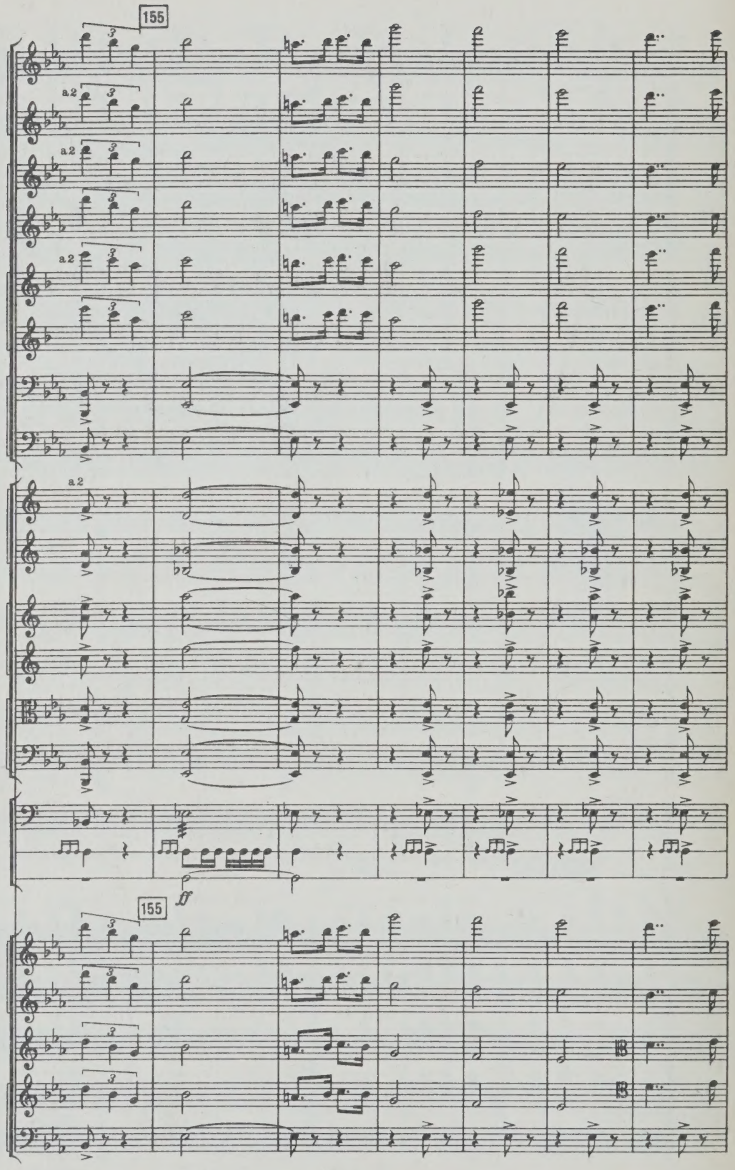
155
Picc.
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155
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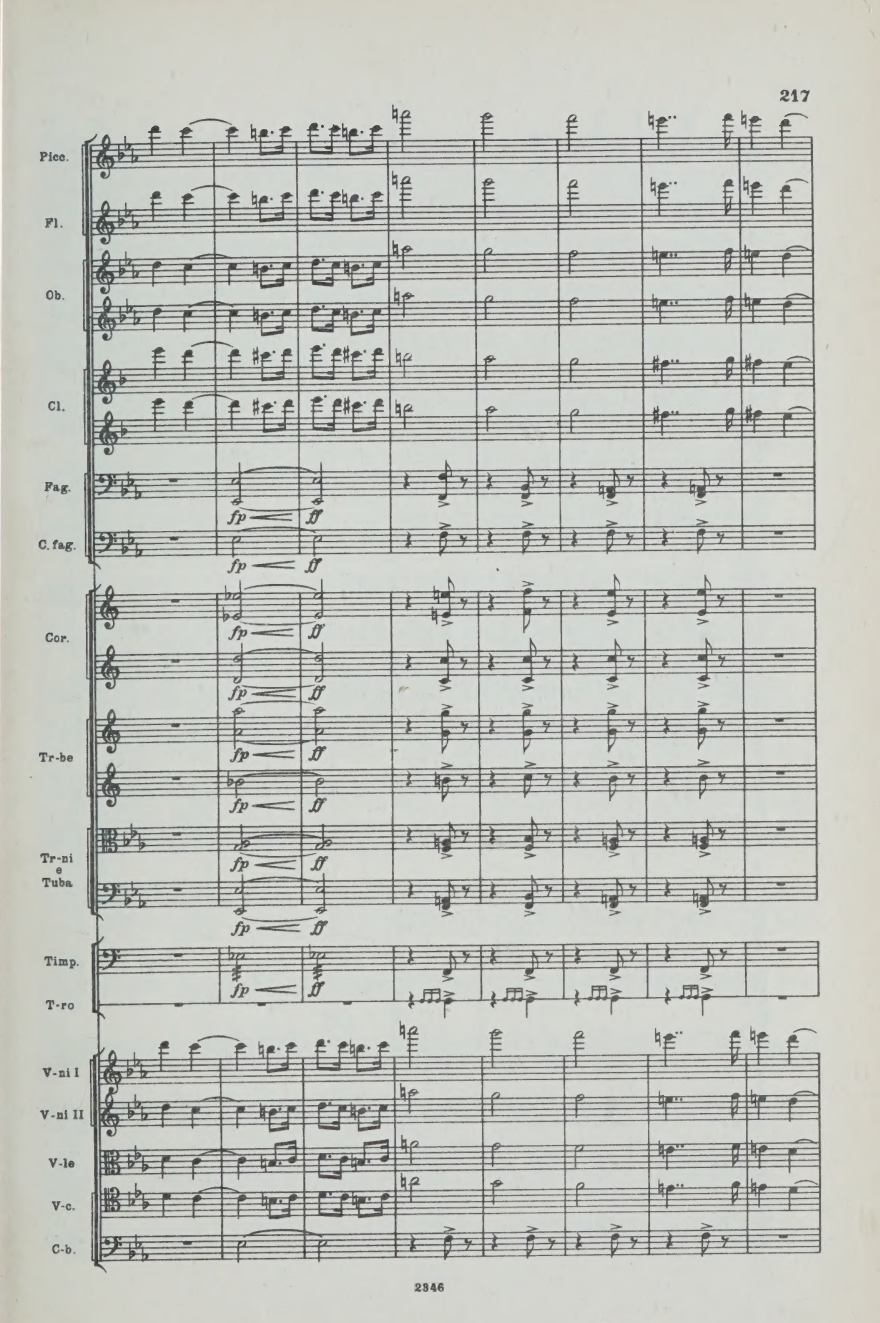
Picc.
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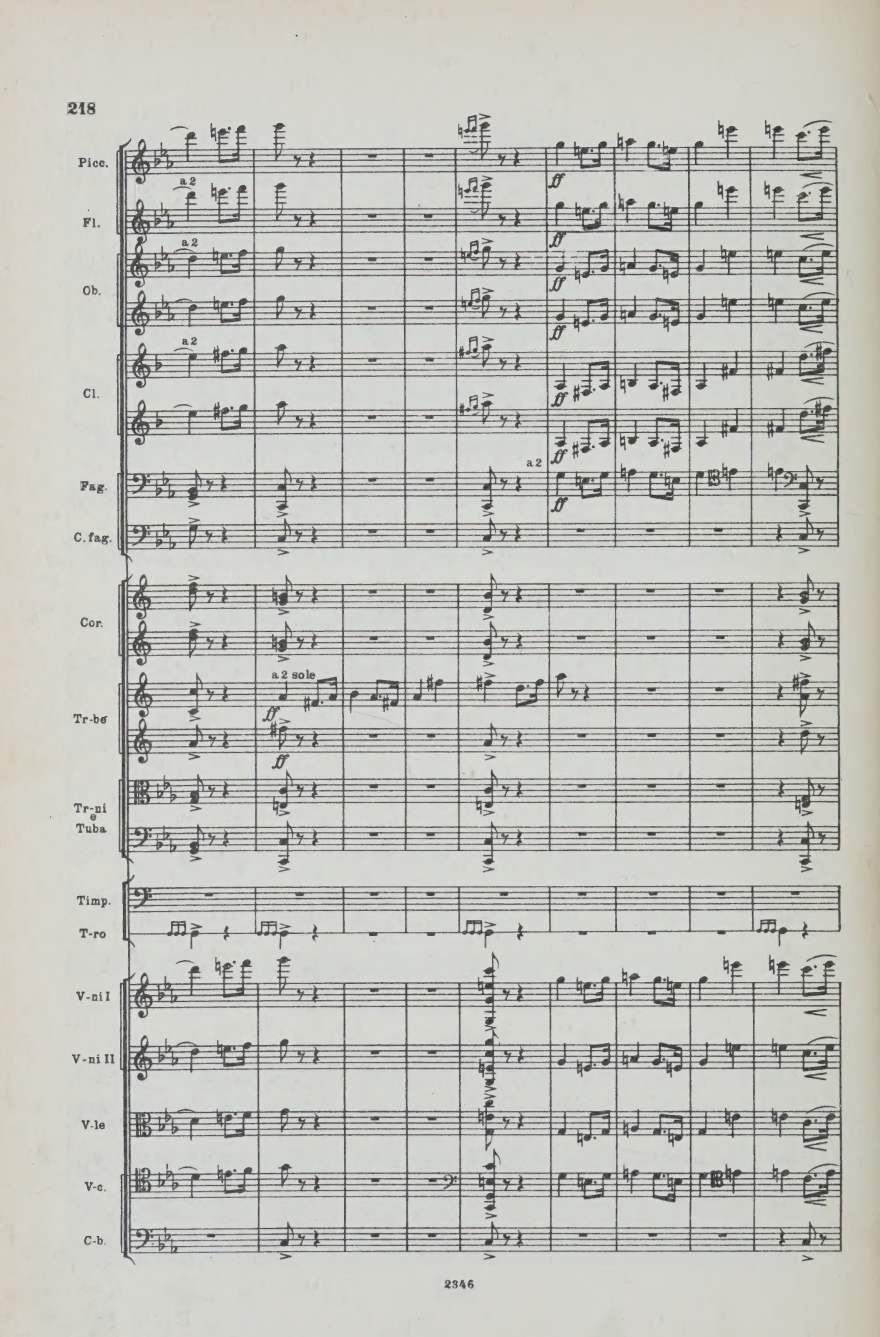
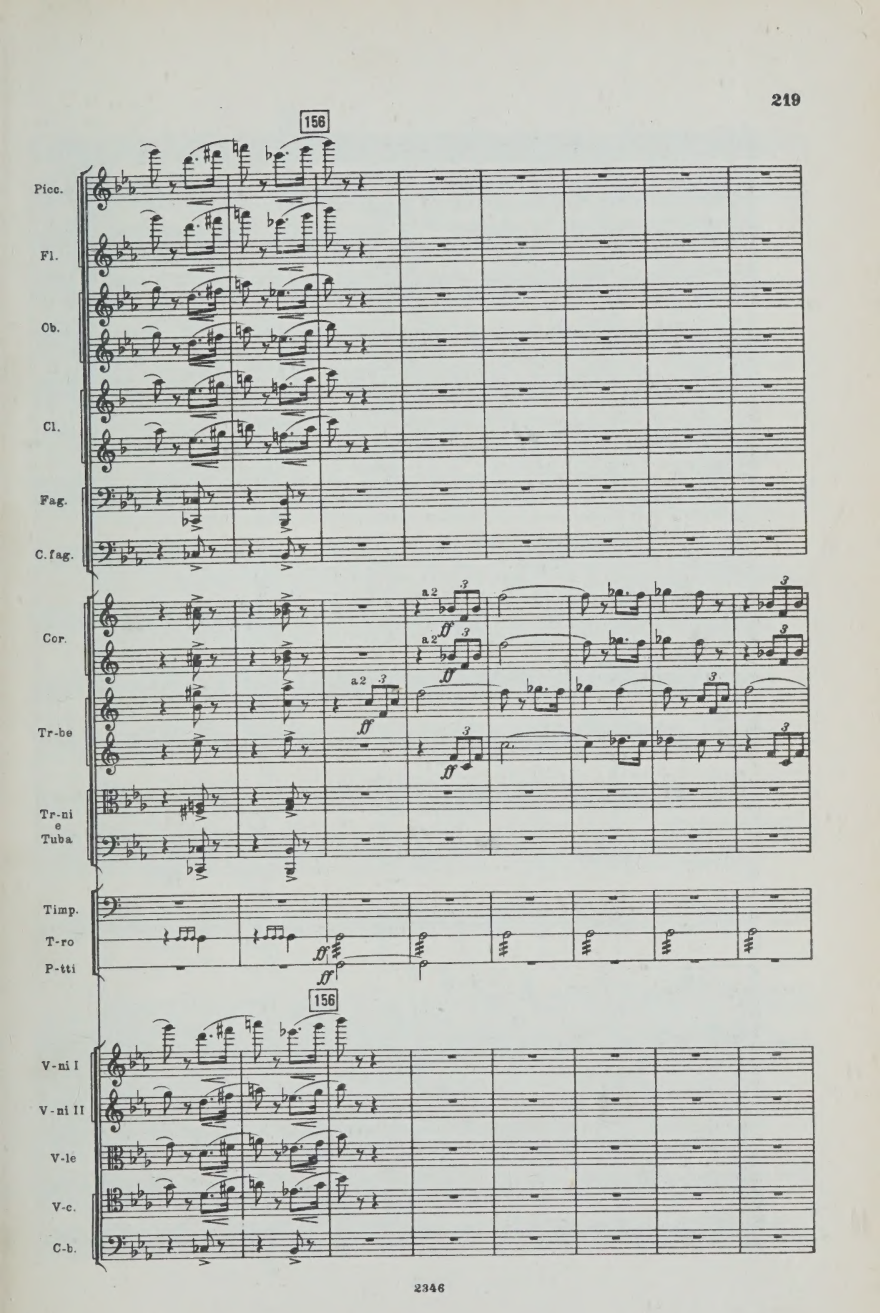
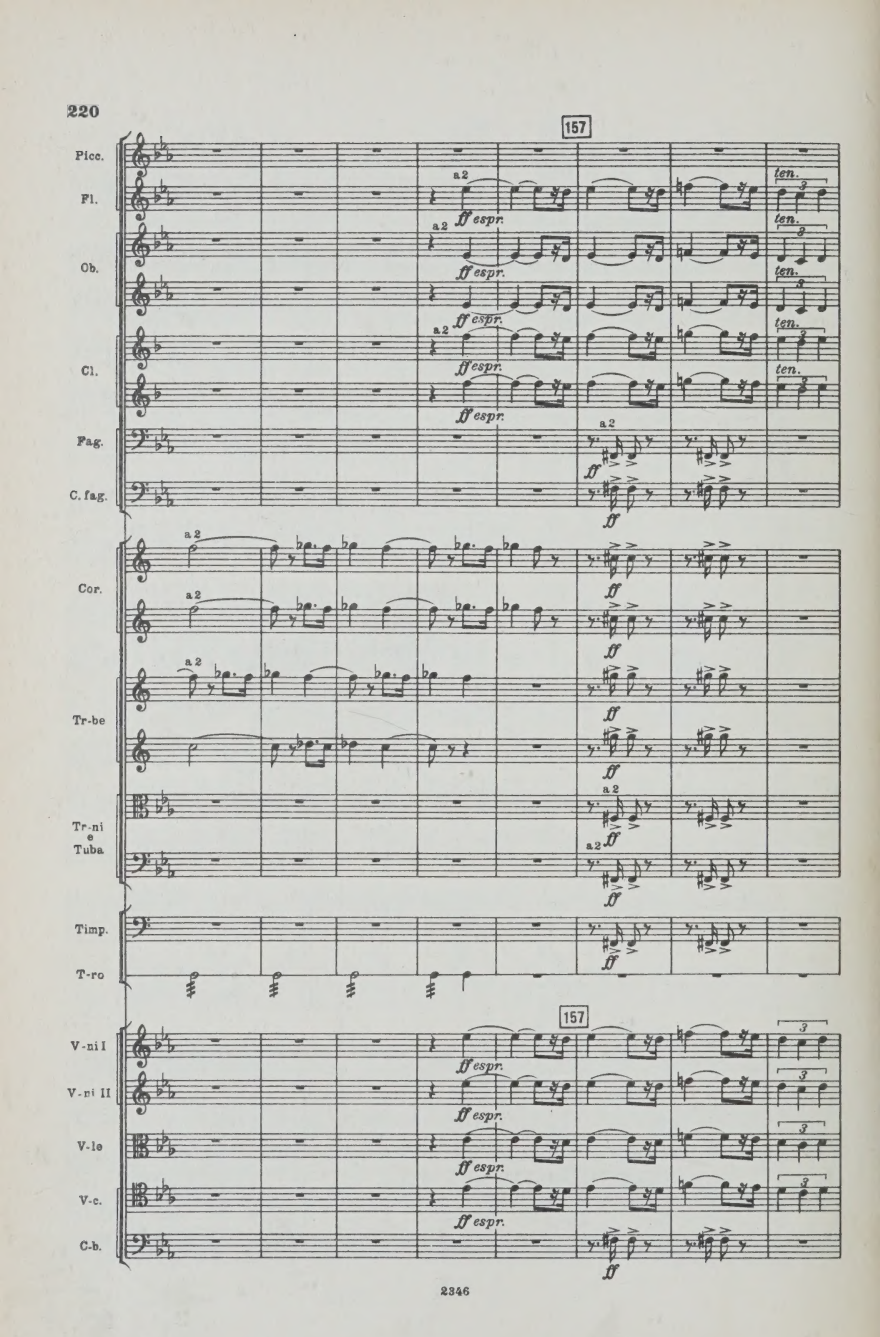
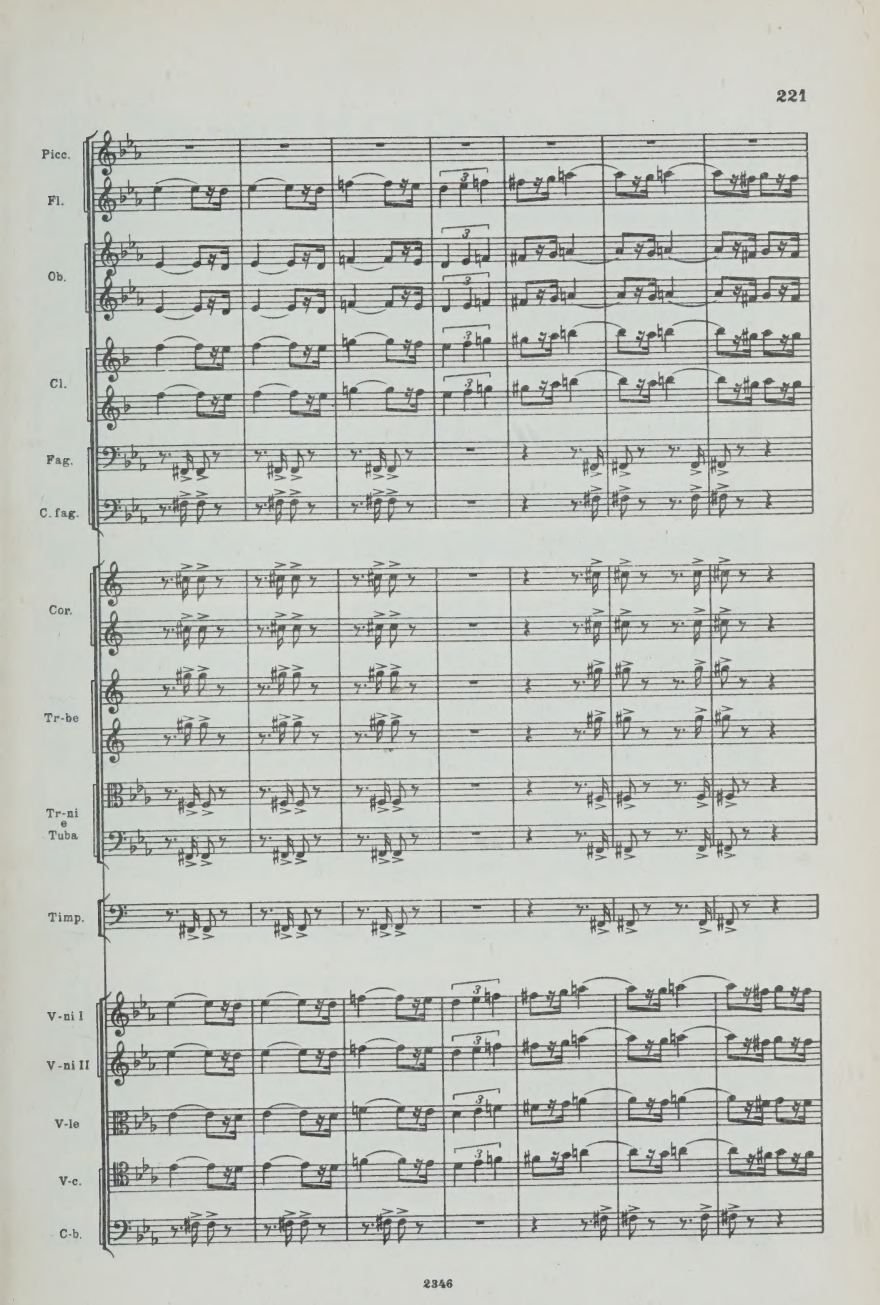
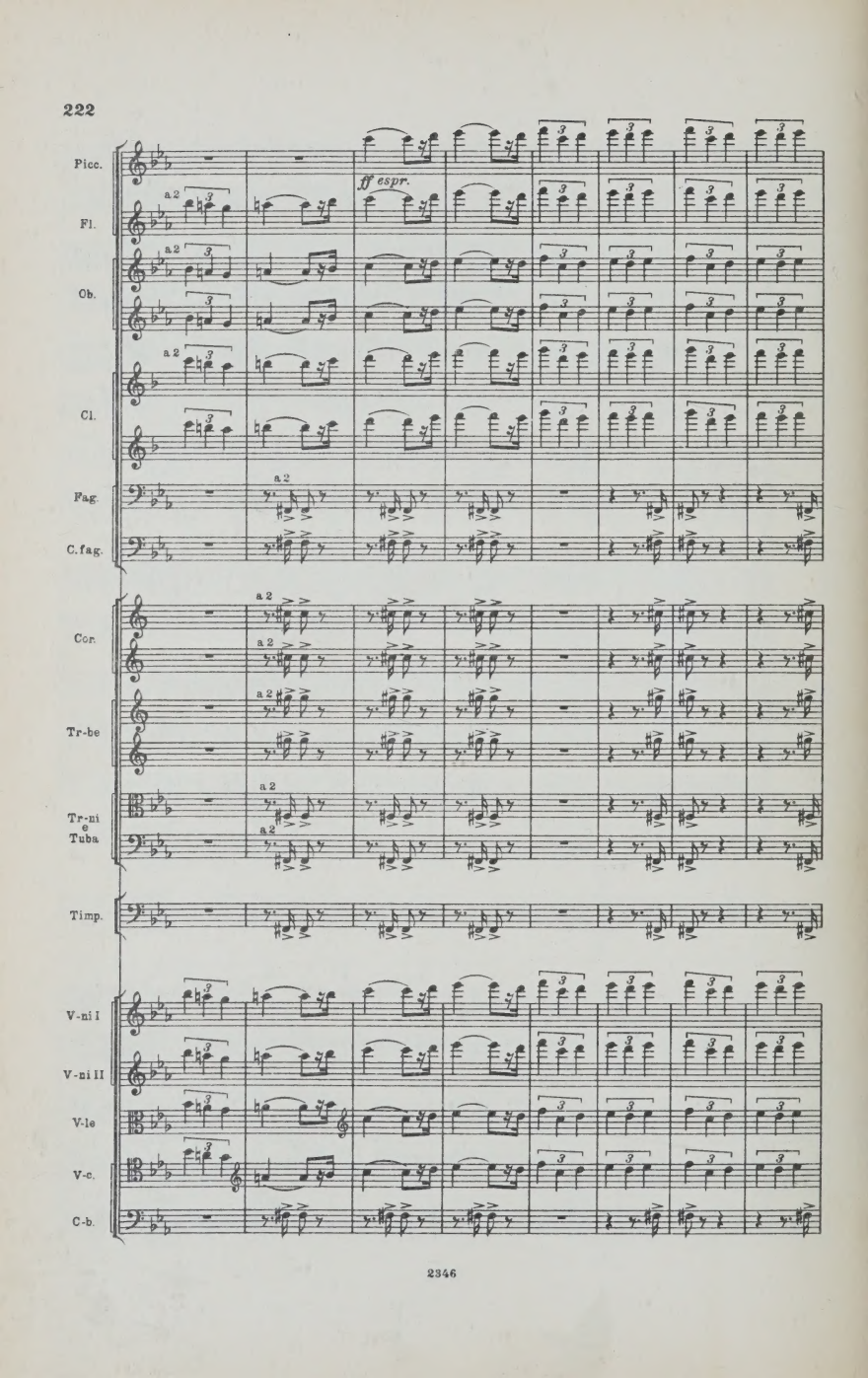
V-ni I
V-ni II
V-le
V-c.
C-b.
fp
ff

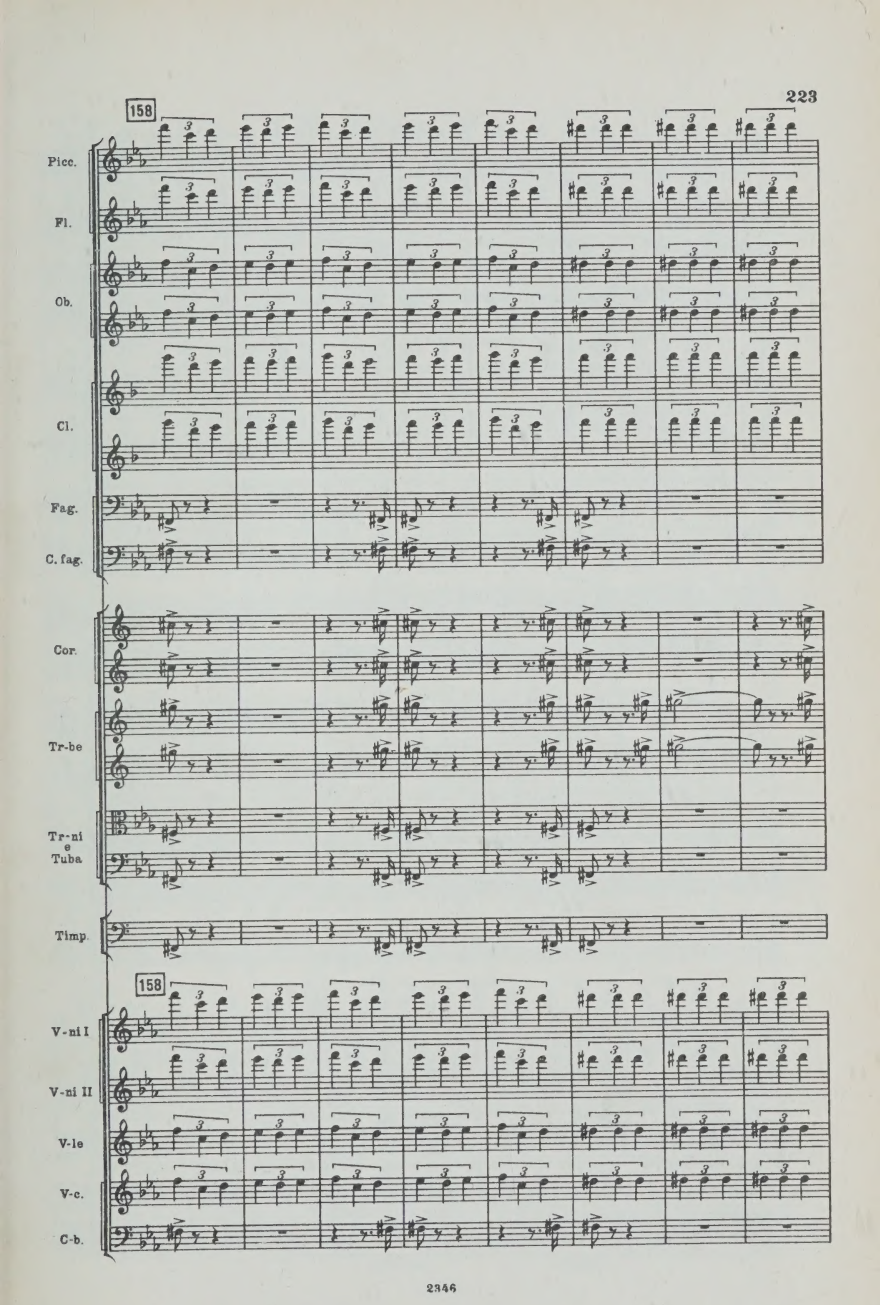

Picc.
Fl.
Ob.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
a 2 sole
ff

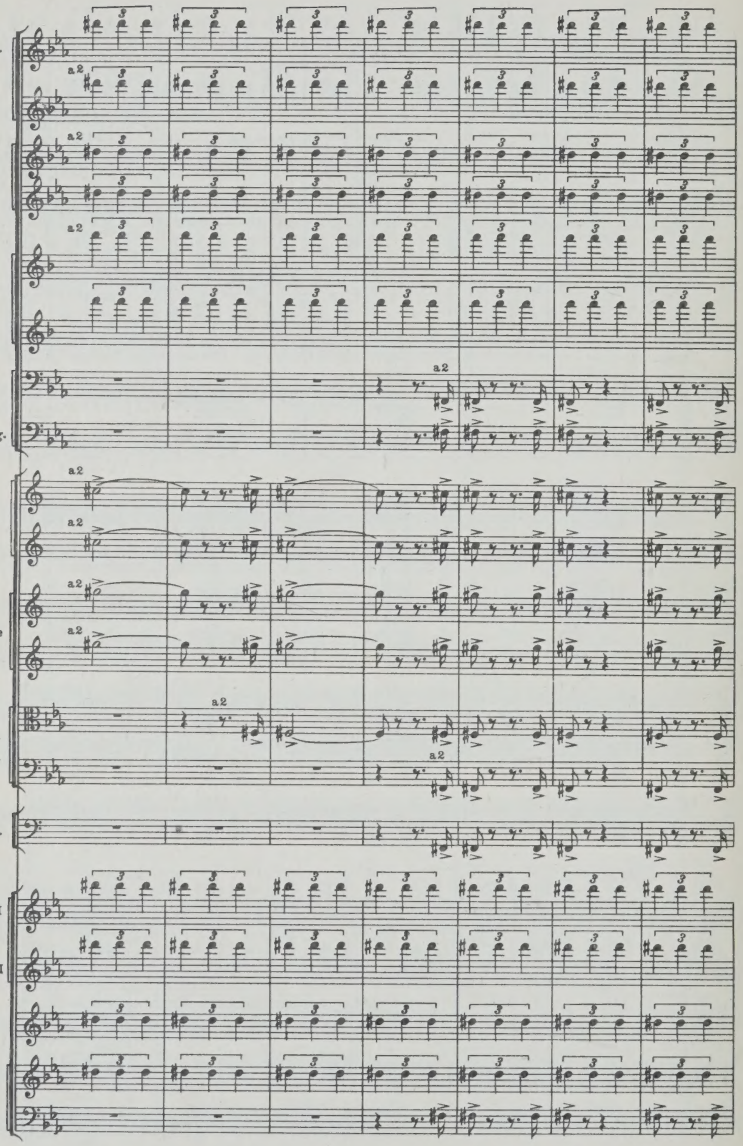

156
Picc.
Fl.
Ob.
Cl.
Fag.
C.fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
a 2
ff
156
V-ni I
V-ni II
V-le
V-c.
C-b.

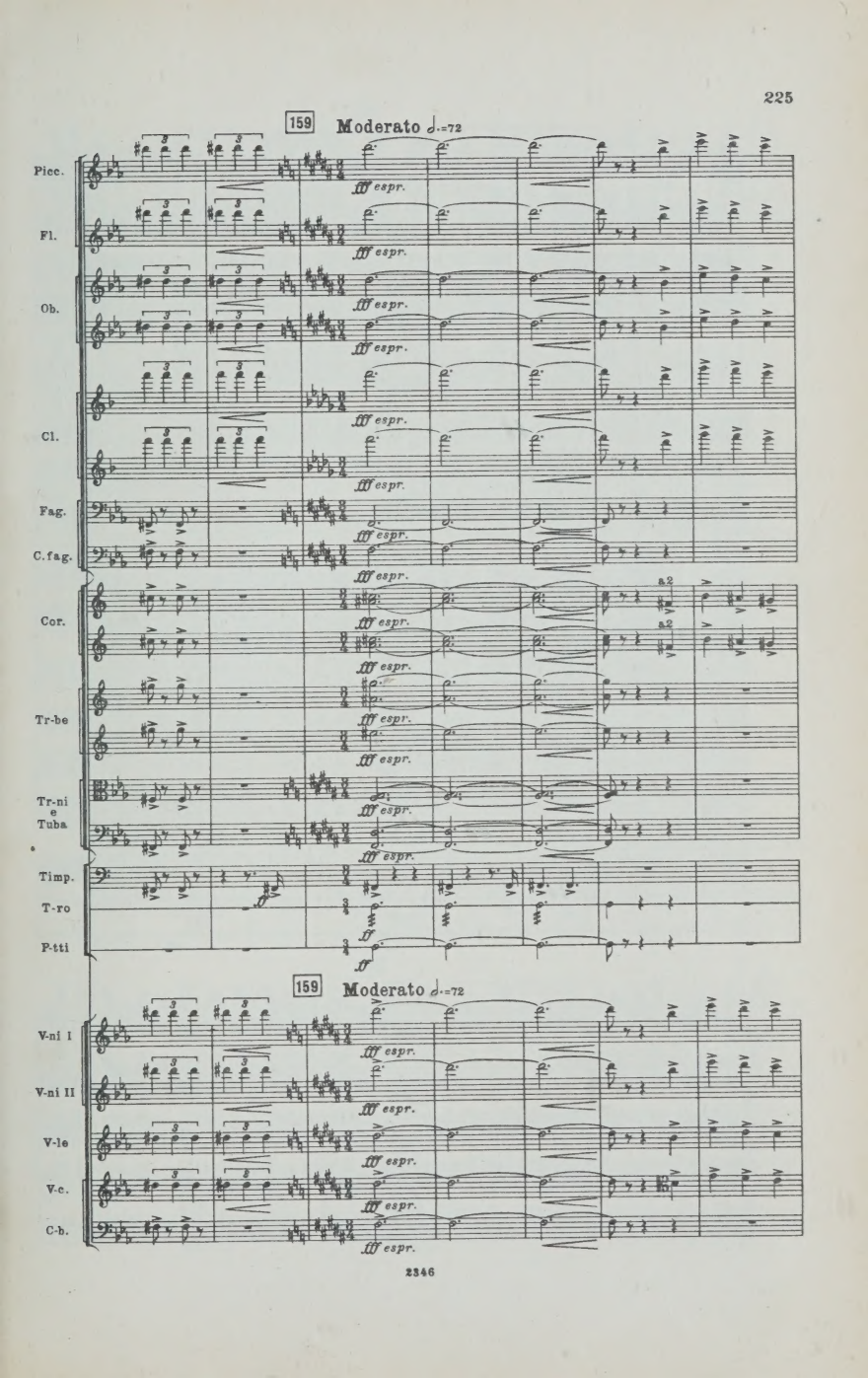

157
Picc.
Fl.
a 2
ff espr.
ten.
Ob.
Cl.
Fag.
C. fag.
a 2
ff
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
V-ni I
V-ni II
V-le
V-c.
C-b.

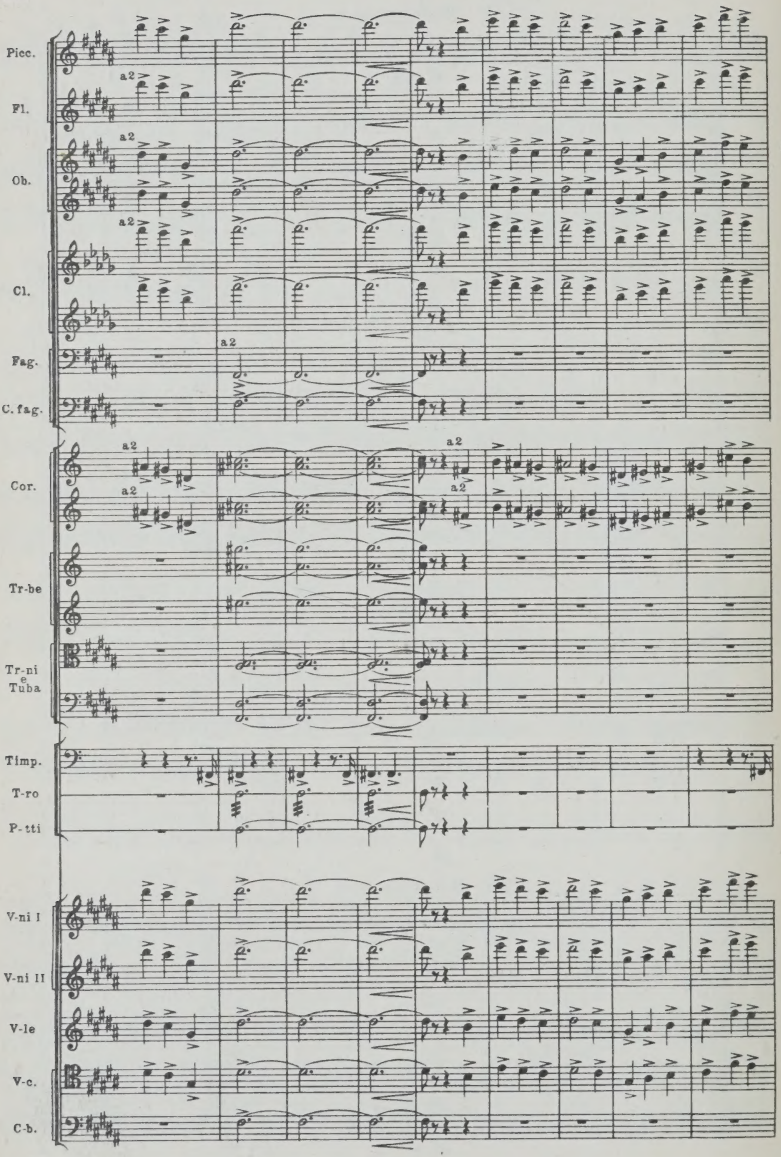

Picc.
Fl.
Ob.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.

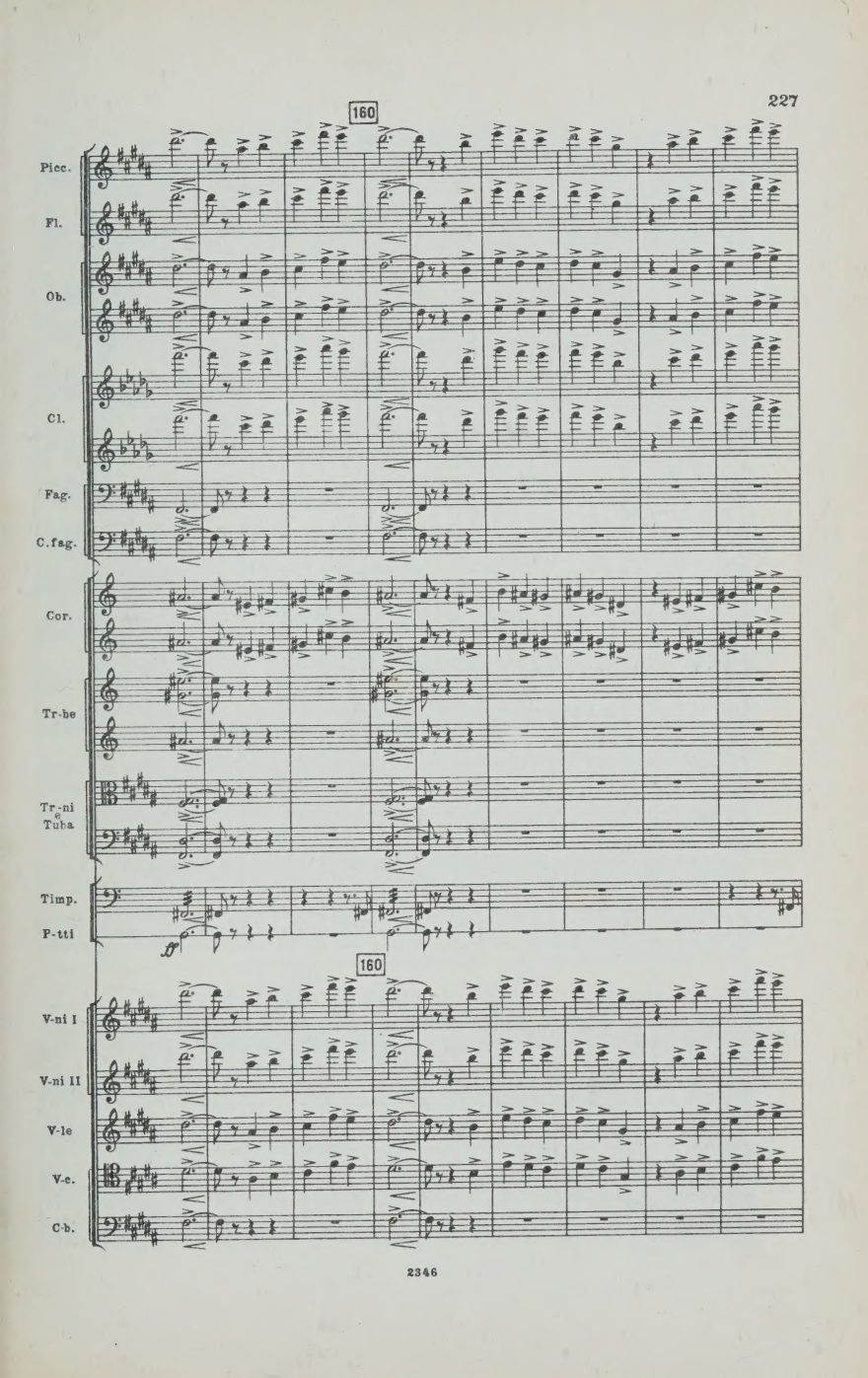

Picc.
Fl.
Ob.
Cl.
Fag.
C.fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a 2
ff espr.

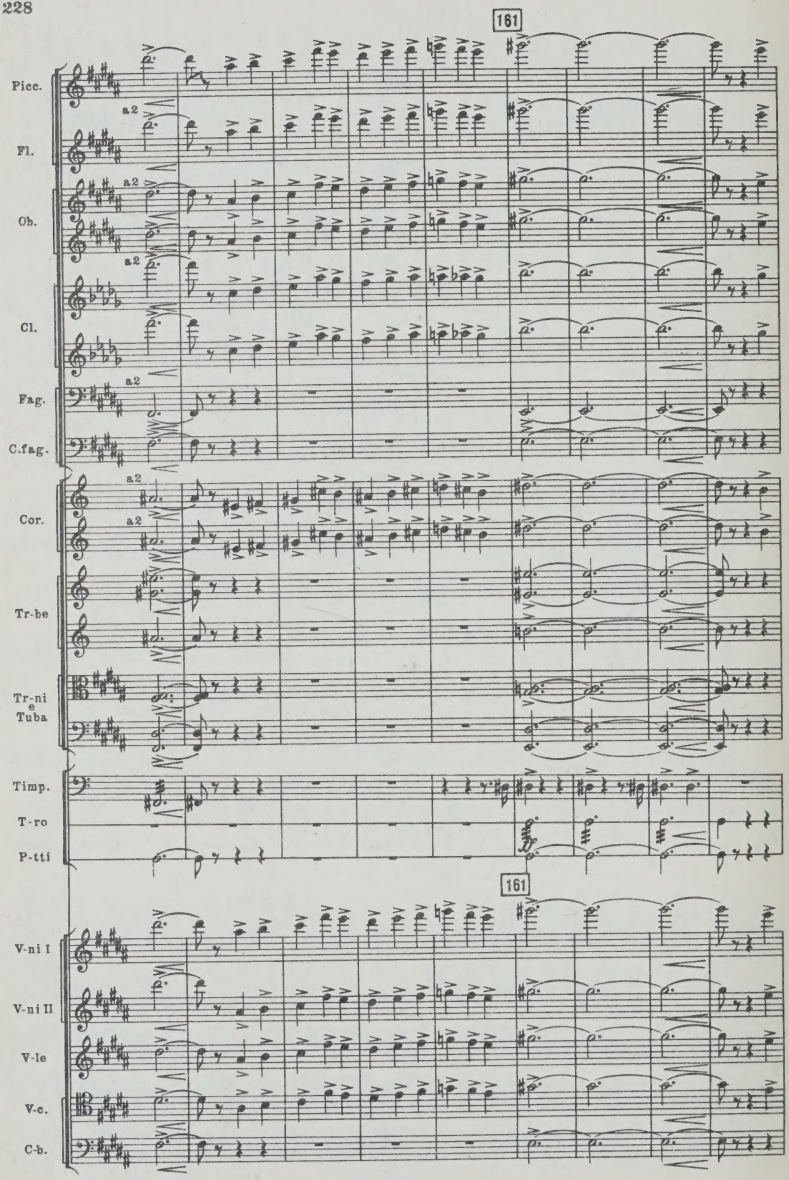

158
Picc.
Fl.
Ob.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
158
V-ni I
V-ni II
V-le
V-c.
C-b.

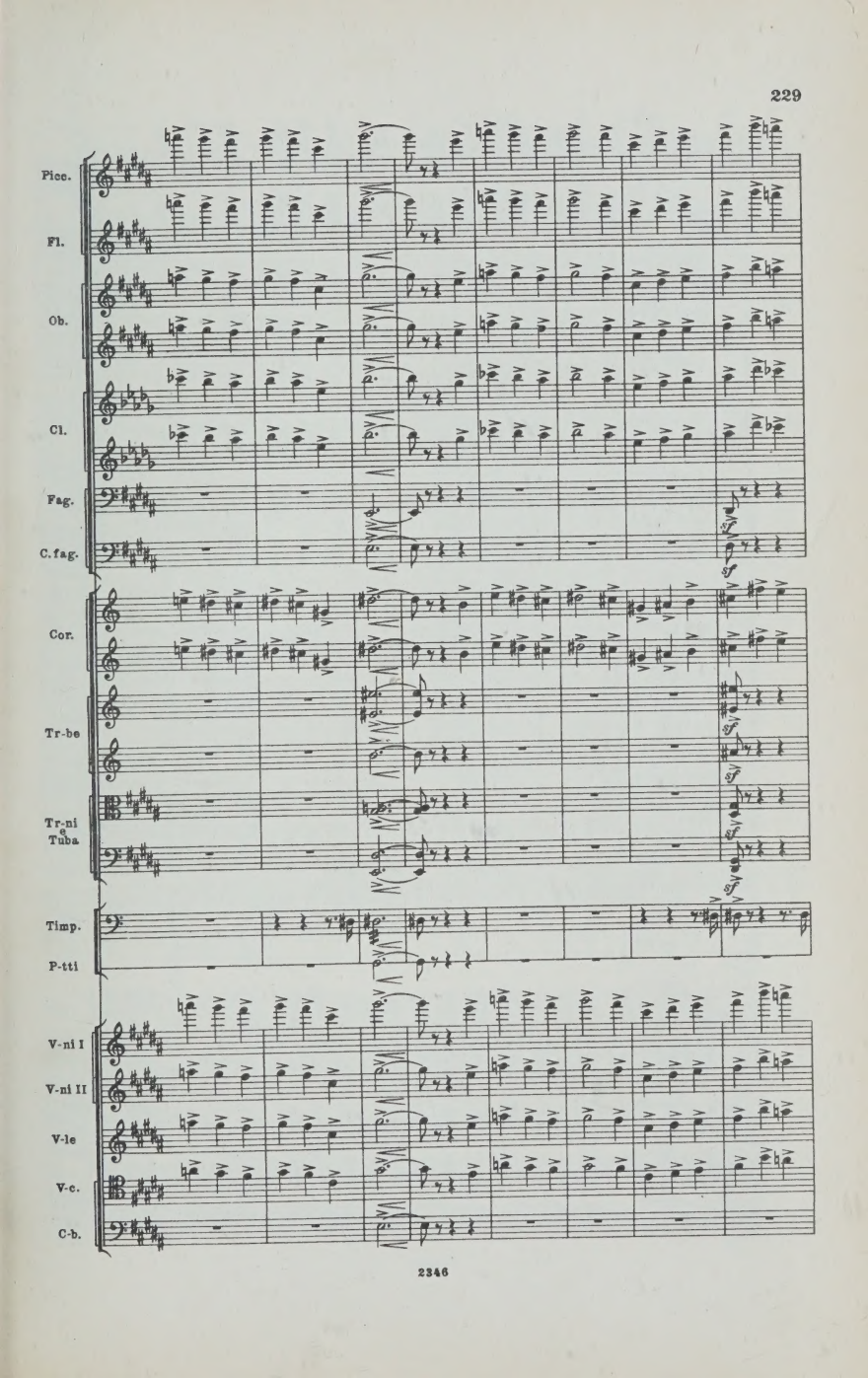

Picc.
Fl.
Ob.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2

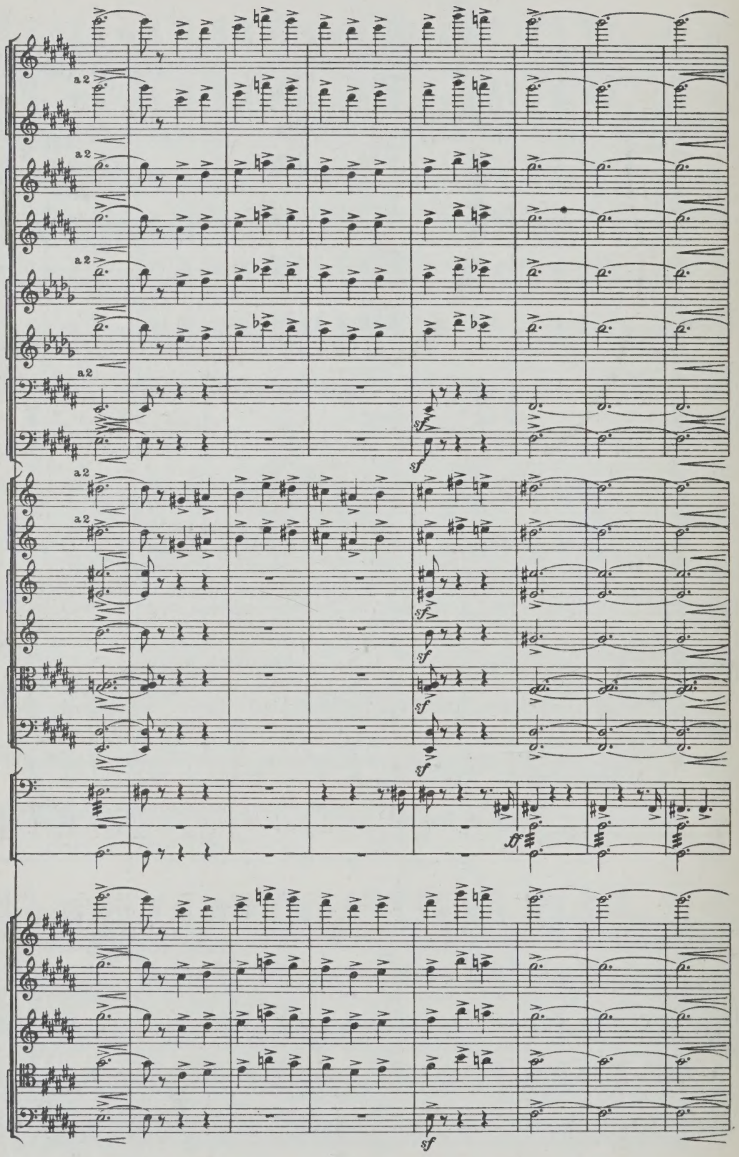

159
Moderato ♩.=72
Picc.
Fl.
Ob.
Cl.
Fag.
C.fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
V-ni I
V-ni II
V-le
V-c.
C-b.
fff espr.
a2
159
Moderato ♩.=72

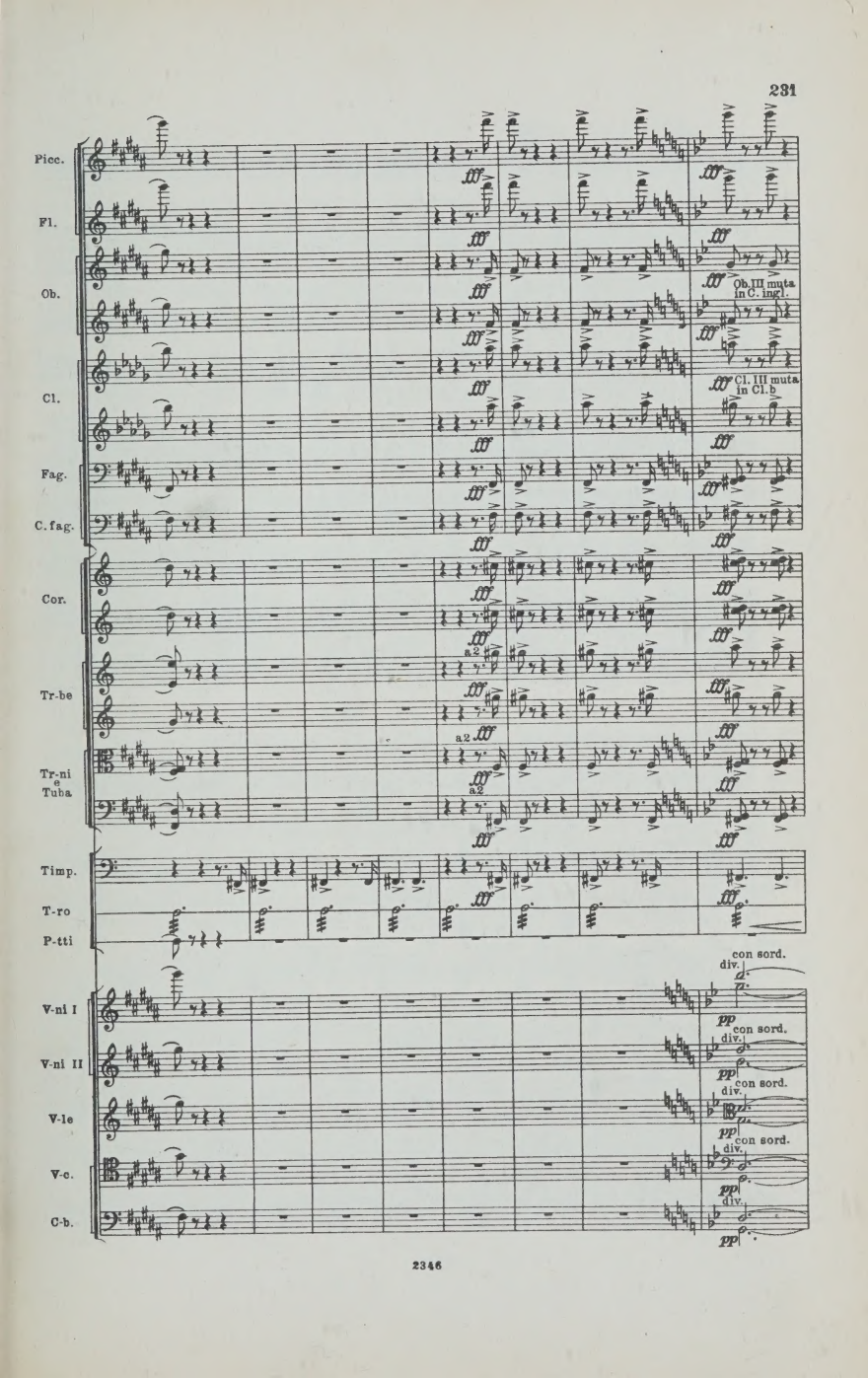

Picc.
Fl.
Ob.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
V-ni I
V-ni II
V-le
V-c.
C-b.
a2


160
Picc.
Fl.
Ob.
Cl.
Fag.
C.fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
P-tti
160
V-ni I
V-ni II
V-le
V-c.
C-b.


161
Picc.
a2
Fl.
a2
Ob.
a2
Cl.
a2
Fag.
C.fag.
a2
Cor.
a2
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
161
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
Fl.
Ob.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
P-tti
V-ni I
V-ni II
V-le
V-c.
C-b.


Picc.
Fl.
Ob.
Cl.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
sf


Picc.
Fl.
Ob.
Ob. III muta in C. ingl.
Cl.
Cl. III muta in Cl. b
Fag.
C. fag.
Cor.
Tr-be
a2
Tr-ni e Tuba
Timp.
T-ro
P-tti
V-ni I
V-ni II
V-le
V-c.
C-b.
con sord.
div.
pp

Adagio ♩ = 100

162

C. ingl.

T-ro

P-tti

Cassa

T-tam

Arpe

p

V-ni I

V-ni II

V-le

V-c.

C-b.

163

C. ingl.

p espress.
maestoso

Arpe

V-ni I

V-ni II

V-le

V-c.

C-b.

C. ingl.

Arpe

sempre p

V-ni I

sempre pp

V-ni II

sempre pp

V-le

sempre pp

V-c.

sempre pp

C-b.

sempre pp

164

C. ingl.

morendo

p

cresc.

Arpe

sempre p

V-ni I

sempre pp

V-ni II

sempre pp

V-le

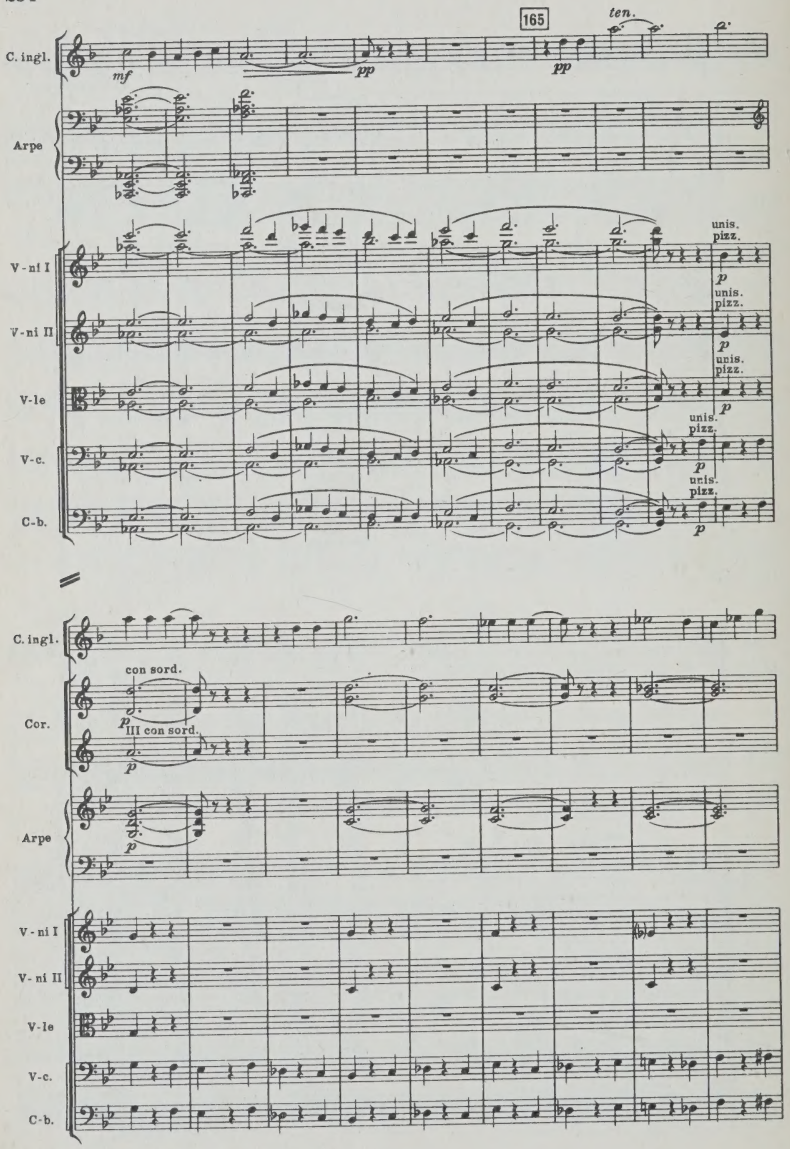
sempre pp

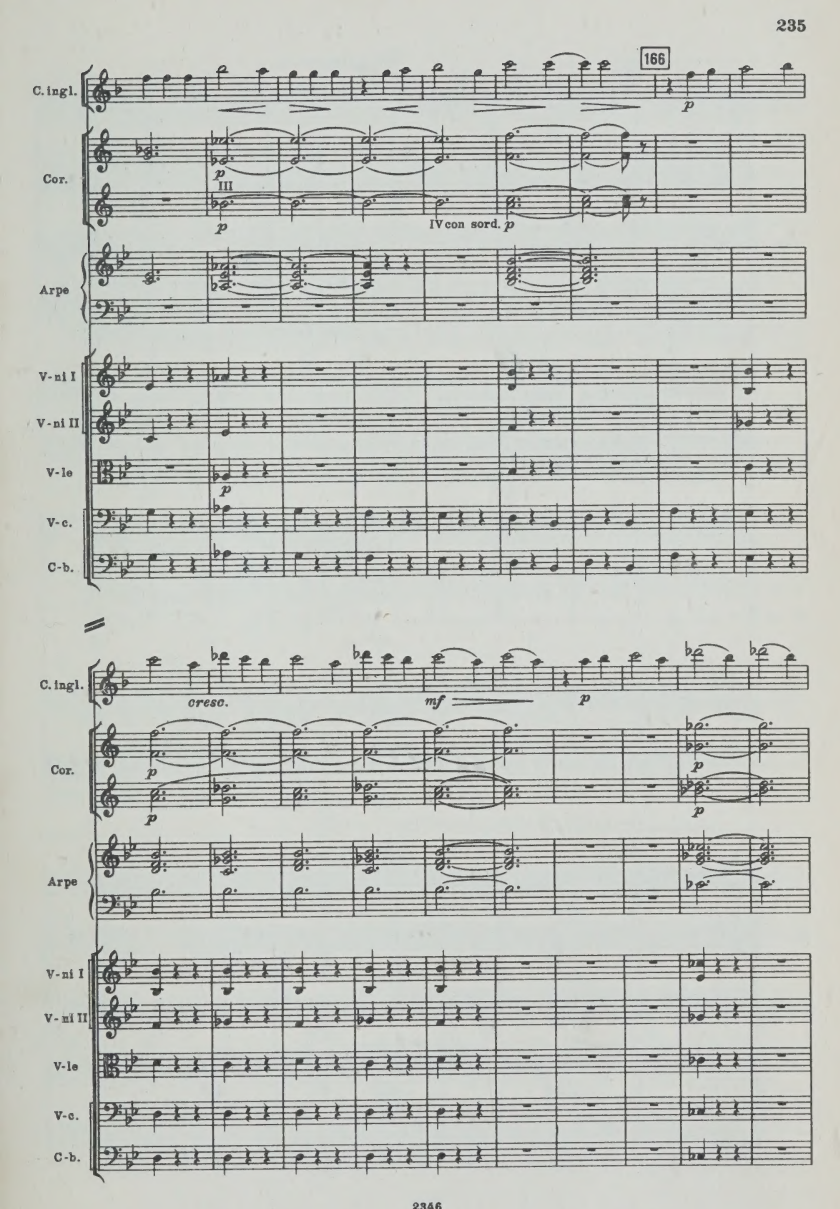
V-c.

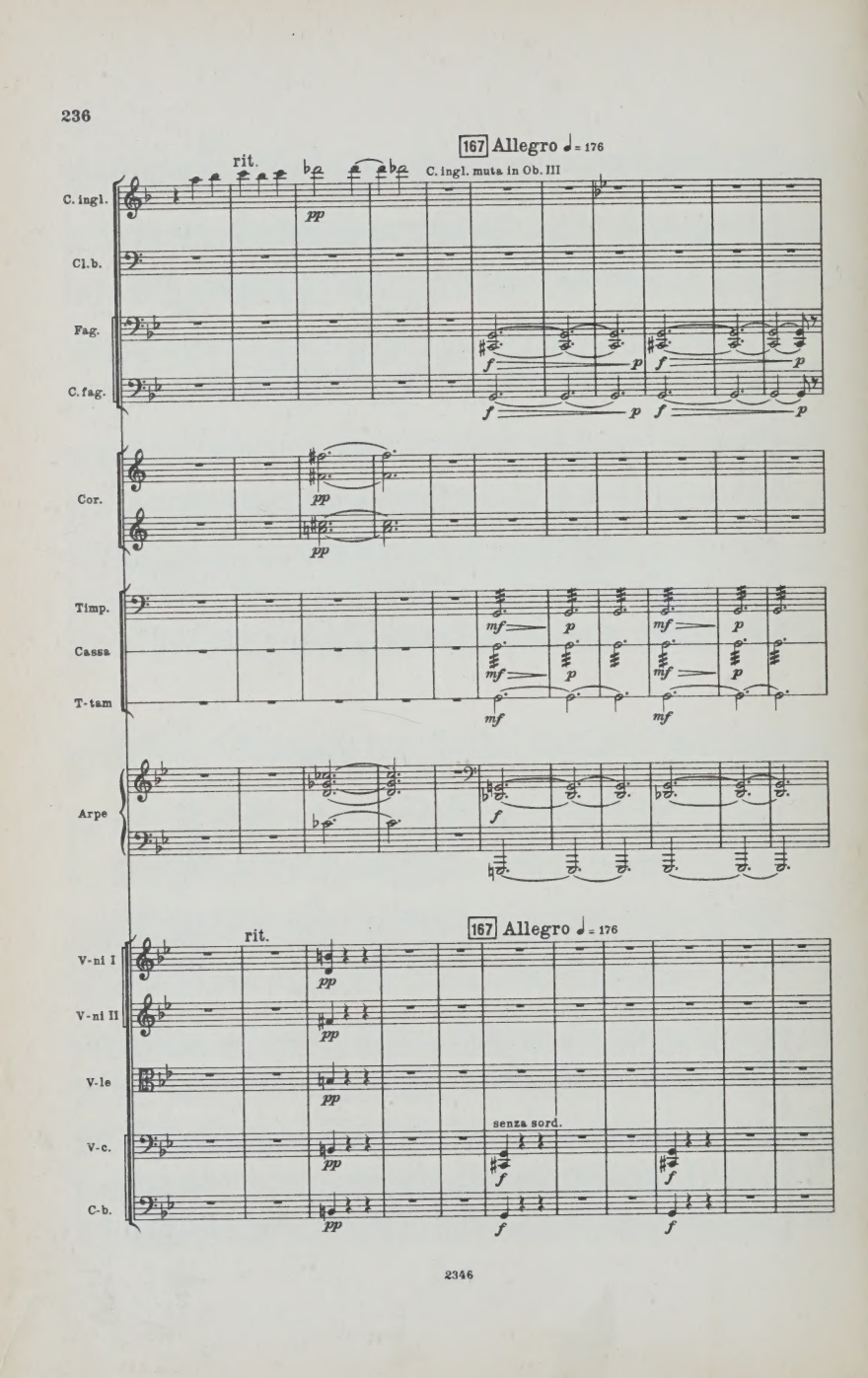
sempre pp

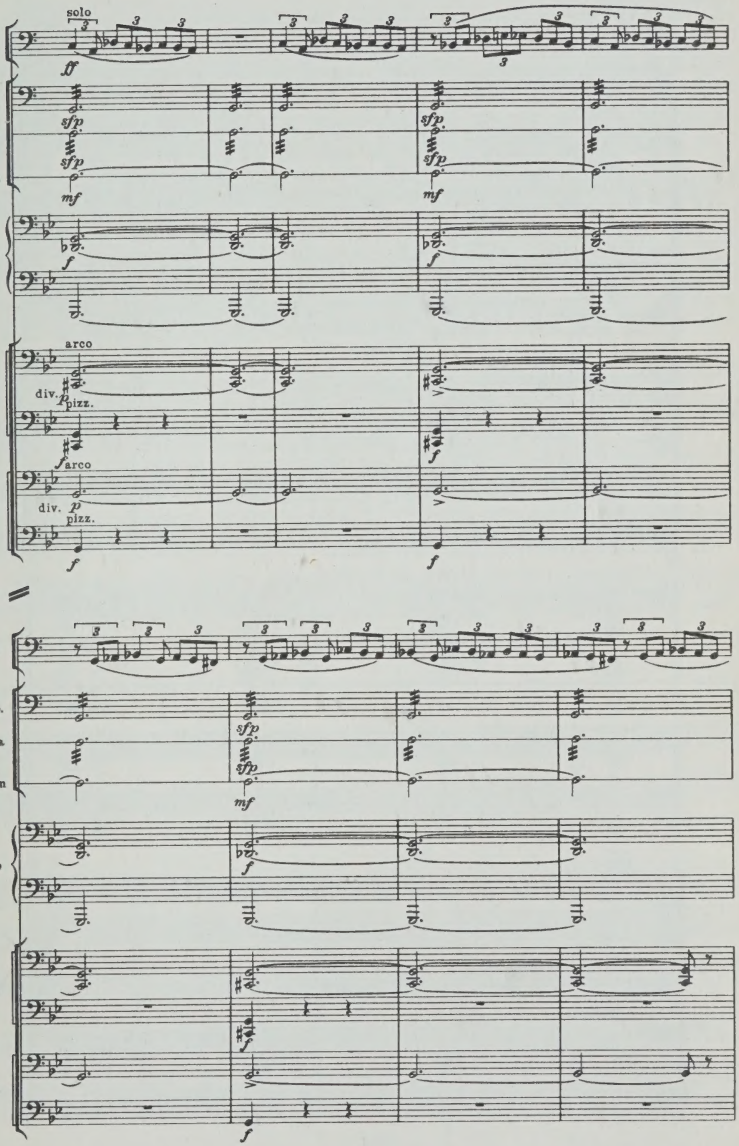
C-b.

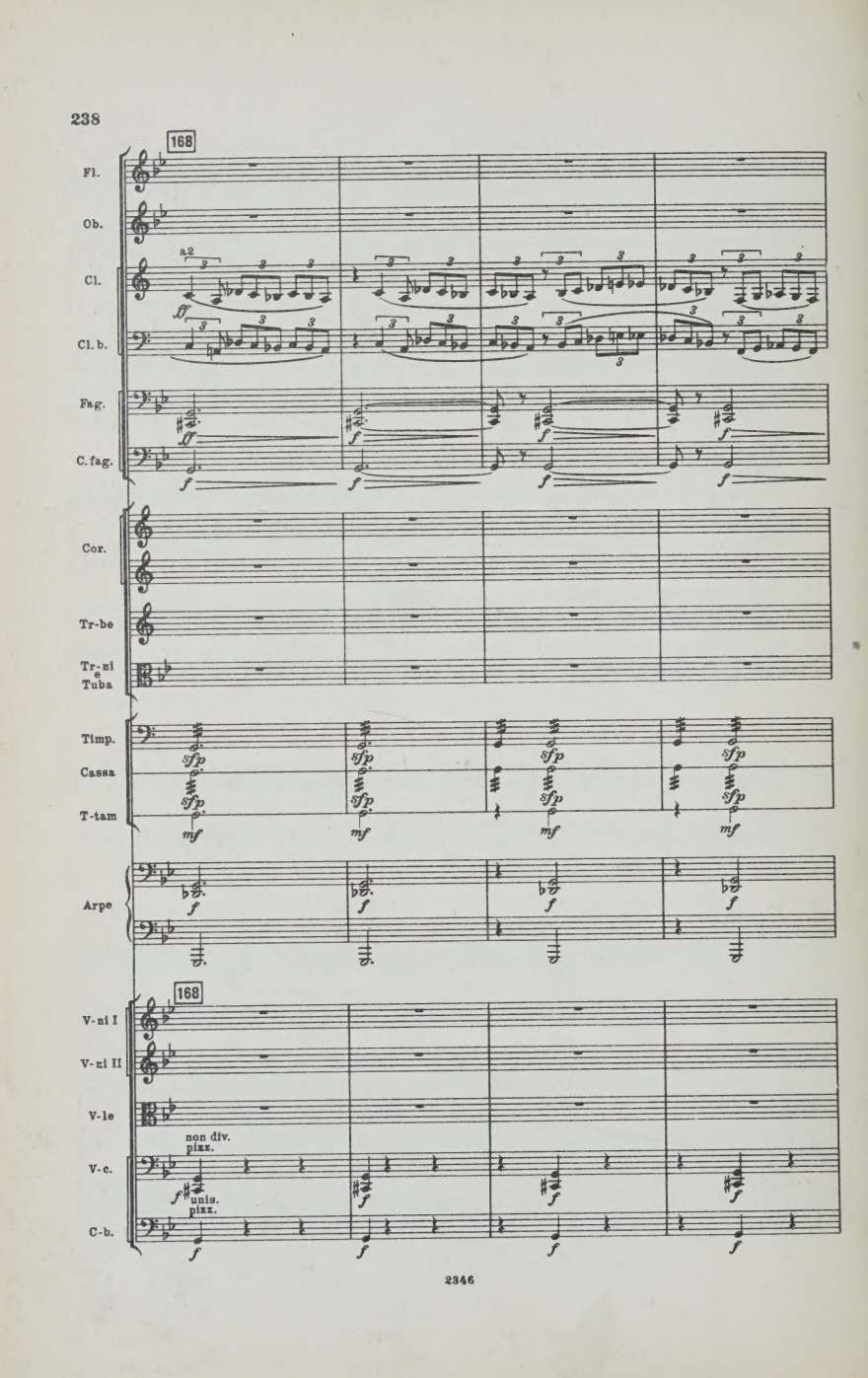
sempre pp

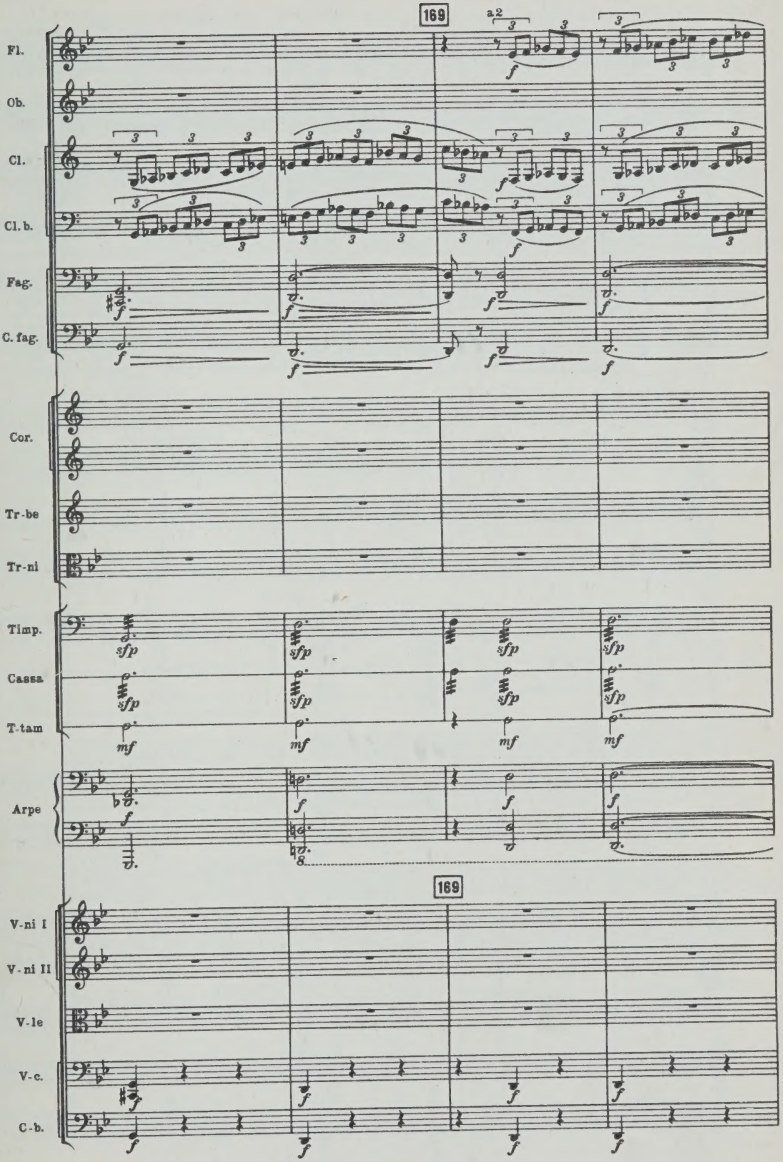

165
ten.
C. ingl.
mf
pp
pp
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
unis.
pizz.
p
C. ingl.
con sord.
Cor.
p
III con sord.
p
Arpe
p
V-ni I
V-ni II
V-le
V-c.
C-b.

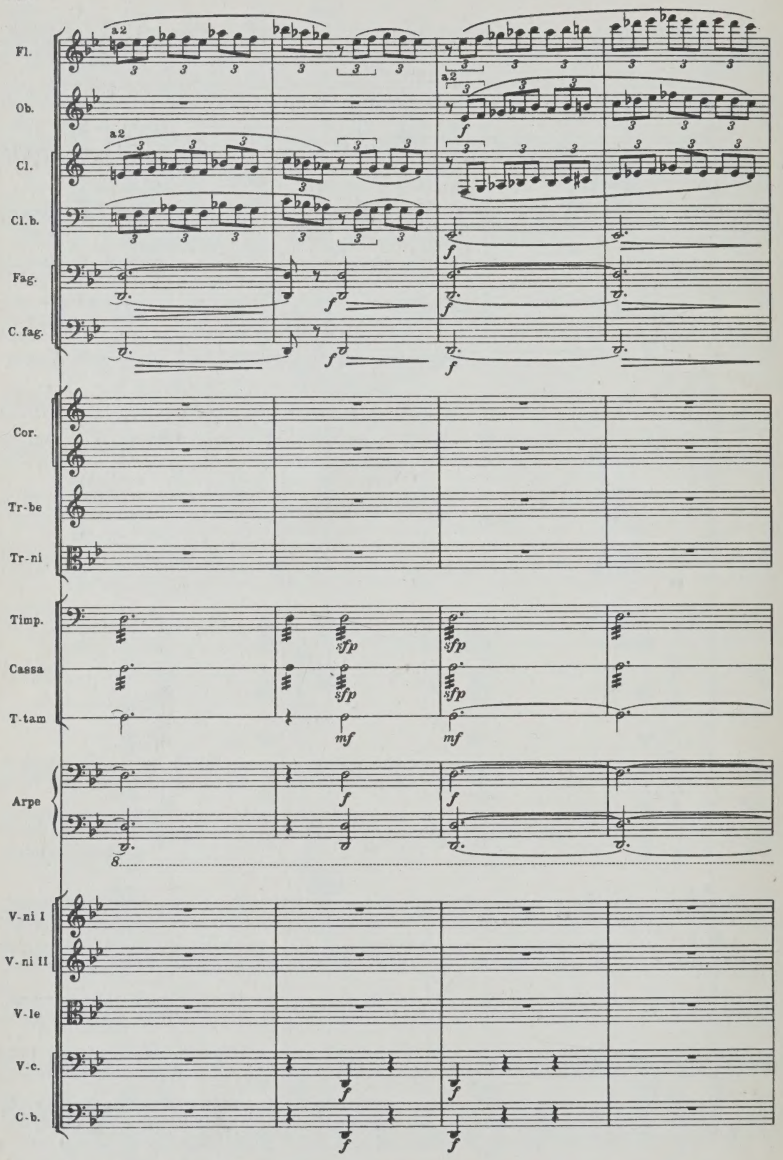

166
C. ingl.
Cor.
III
IV con sord.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
cresc.
mf

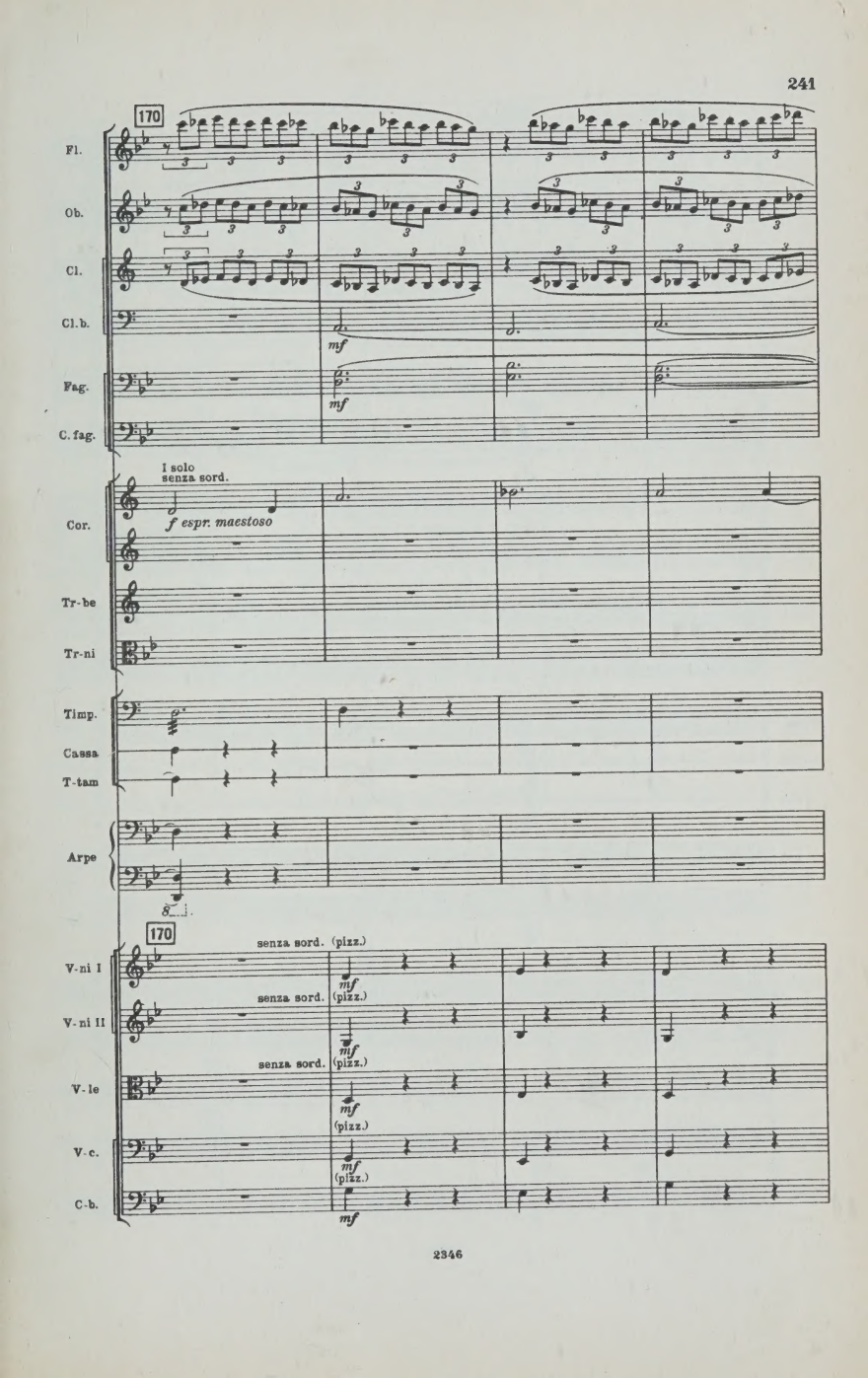

rit.
167 Allegro ♩= 176
C. ingl. muta in Ob. III
C. ingl.
Cl. b.
Fag.
C. fag.
Cor.
Timp.
Cassa
T-tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
senza sord.

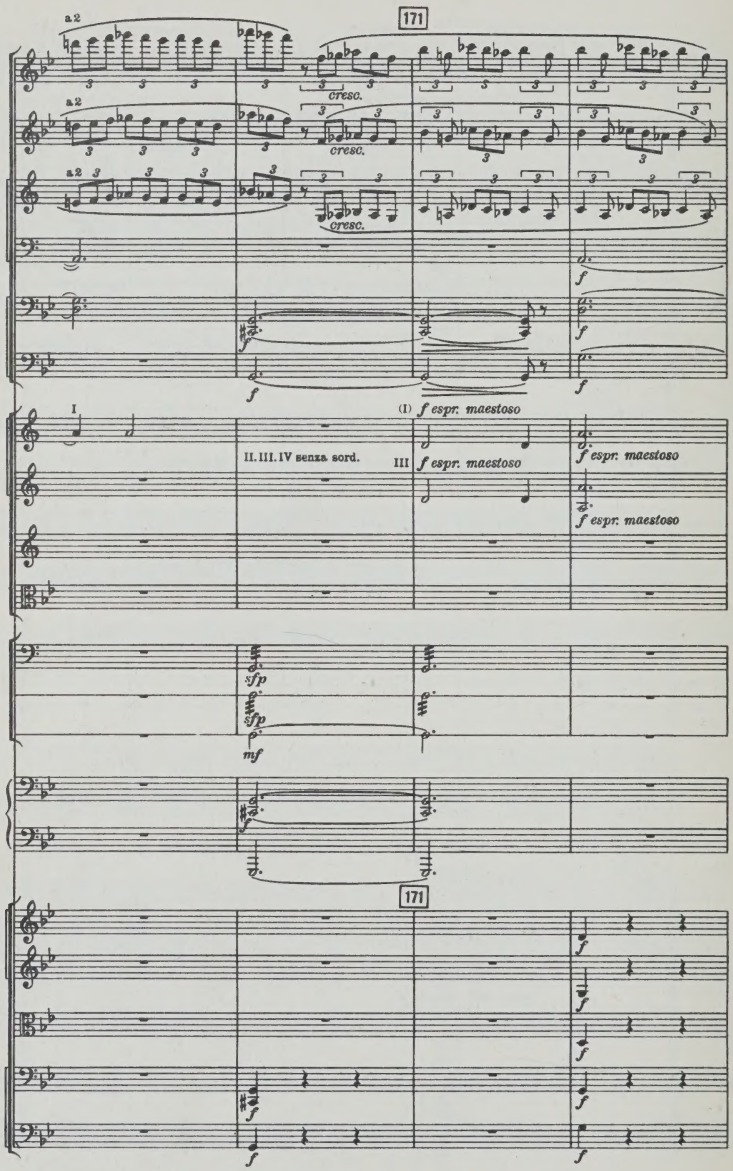

solo
Cl. b.
ff
Timp.
Cassa
T-tam
sfp
mf
Arpe
f
arco
V-c.
div.
p
pizz.
C-b.

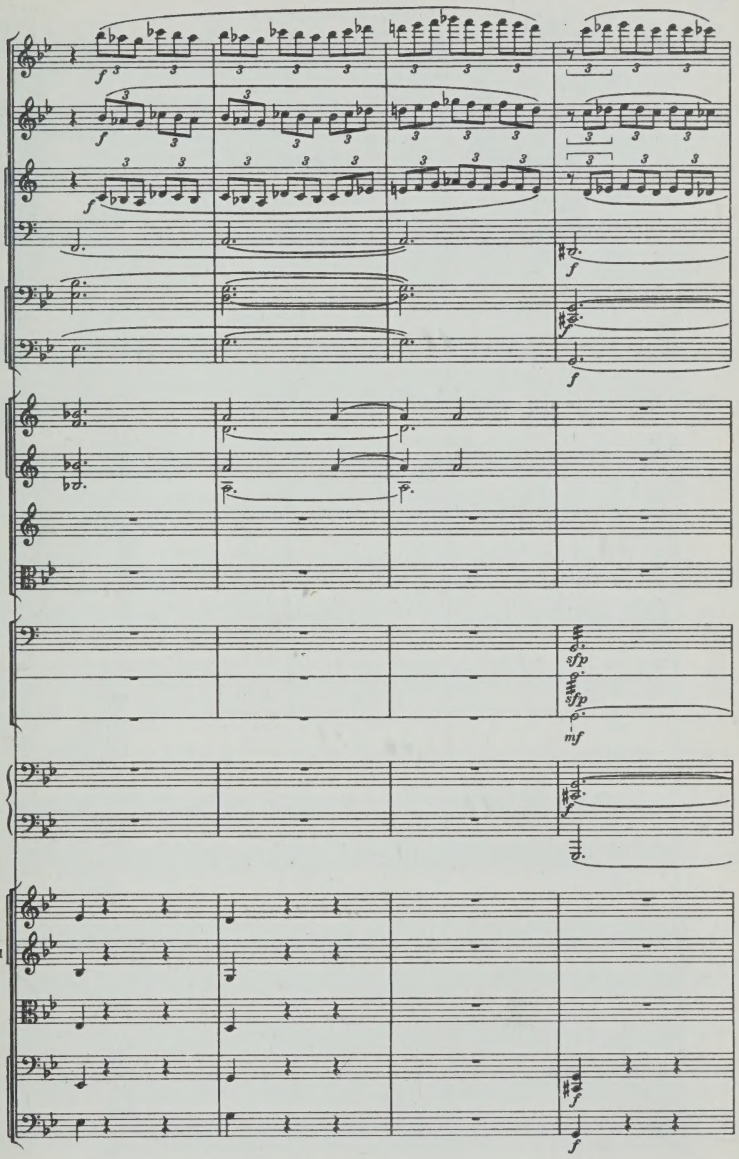

168
Fl.
Ob.
a2
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Cassa
T-tam
Arpe
168
V-ni I
V-ni II
V-le
non div.
pizz.
V-c.
unis.
pizz.
C-b.

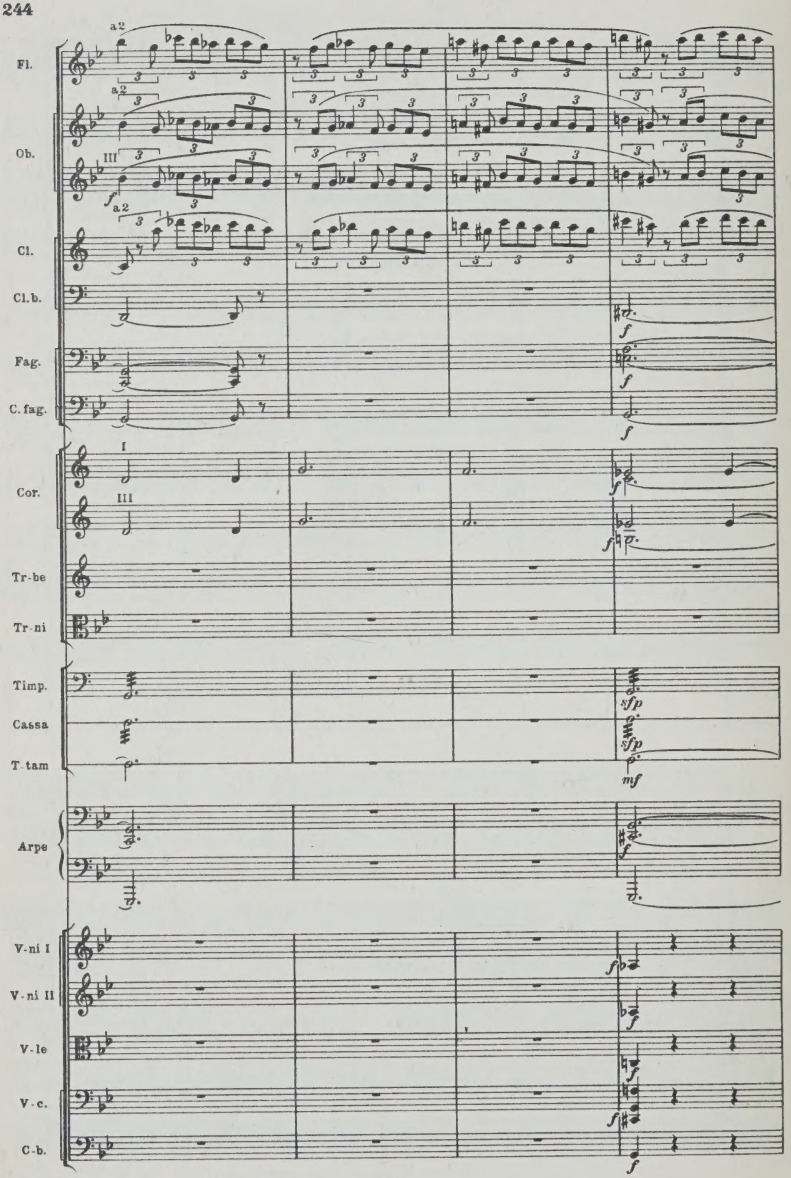

169
a.2
Fl.
Ob.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
Timp.
Cassa
T-tam
Arpe
169
V-ni I
V-ni II
V-le
V-c.
C-b.

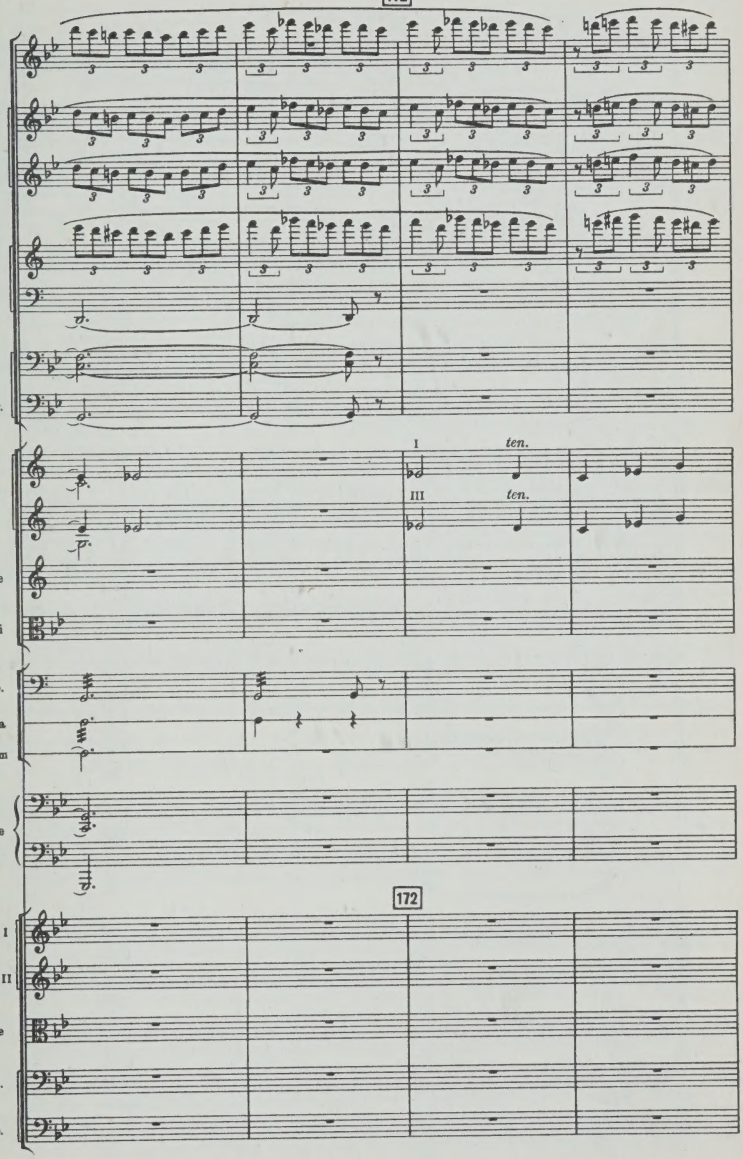

Fl.
Ob.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
Timp.
Cassa
T-tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
f
sfp
mf

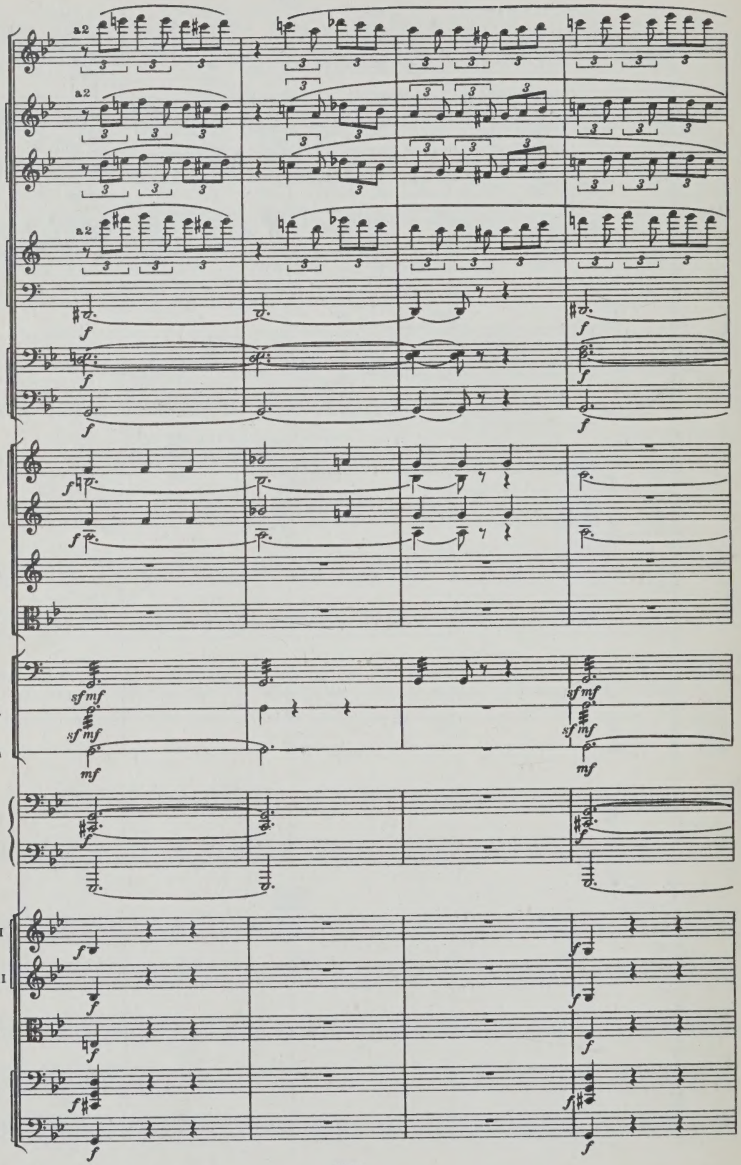

170
Fl.
Ob.
Cl.
Cl. b.
mf
Fag.
mf
C. fag.
I solo
senza sord.
Cor.
f espr. maestoso
Tr-be
Tr-ni
Timp.
Cassa
T-tam
Arpe
170
senza sord. (pizz.)
V-ni I
mf
senza sord. (pizz.)
V-ni II
mf
senza sord. (pizz.)
V-le
mf
(pizz.)
V-c.
mf
(pizz.)
C-b.
mf

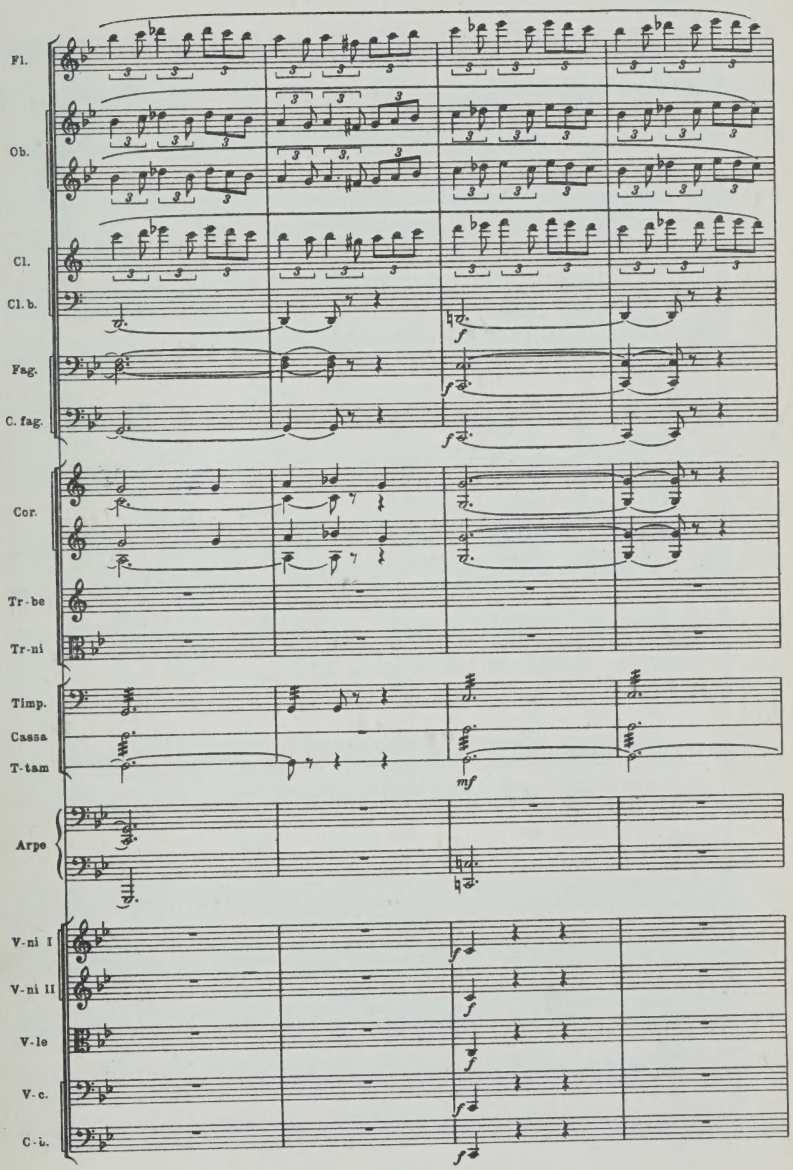

171
Fl.
a 2
cresc.
Ob.
a 2
cresc.
Cl.
a 2
cresc.
Cl. b.
f
Fag.
f
C. fag.
f
f
Cor.
I
II. III. IV senza sord.
(I) f espr. maestoso
III f espr. maestoso
f espr. maestoso
f espr. maestoso
Tr-be
Tr-ni
Timp.
sfp
Cassa
sfp
T-tam
mf
Arpe
171
V-ni I
f
V-ni II
f
V-le
f
V-c.
f
C-b.
f
f


Fl.
Ob.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
Timp.
Cassa
T-tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.


Fl.
Ob.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
Timp.
Cassa
T. tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.


172
Fl.
Ob.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
I
ten.
III
ten.
Tr-be
Tr-ni
Timp.
Cassa
T-tam
Arpe
172
V-ni I
V-ni II
V-le
V-c.
C-b.


Fl.
Ob.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
Timp.
Cassa
T-tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
a2
a2


Fl.
Ob.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
Timp.
Cassa
T-tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.

173

Fl.
a2
f espr. maestoso

Ob.
a2
f espr. maestoso
f espr. maestoso

Cl.
a2
f espr. maestoso

Cl. b.
f espr. maestoso

Fag.
f espr. maestoso

C-fag.
f espr. maestoso

Cor.
I
f espr. maestoso
III
f espr. maestoso
f espr. maestoso
I
f espr. maestoso

Tr-be
f espr. maestoso

Timp.
Cassa
T-tam
mf

Arpe
ff

173

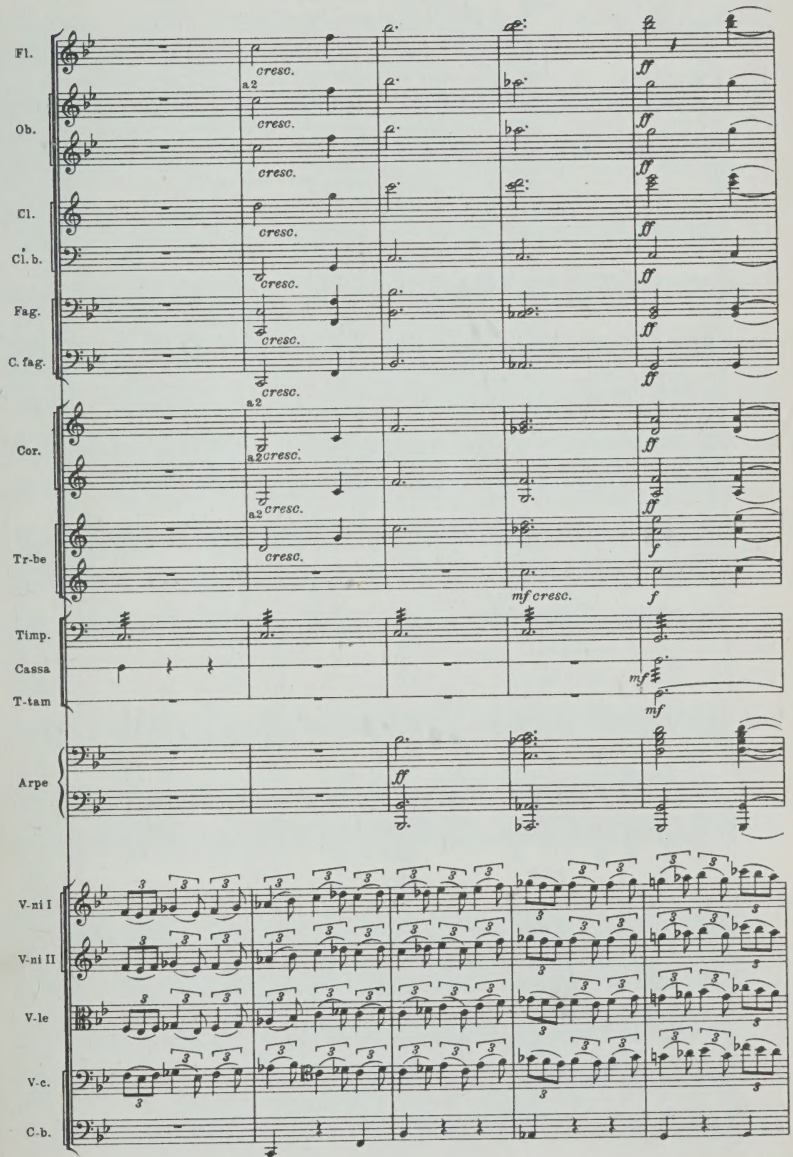
V-ni I
arco
f

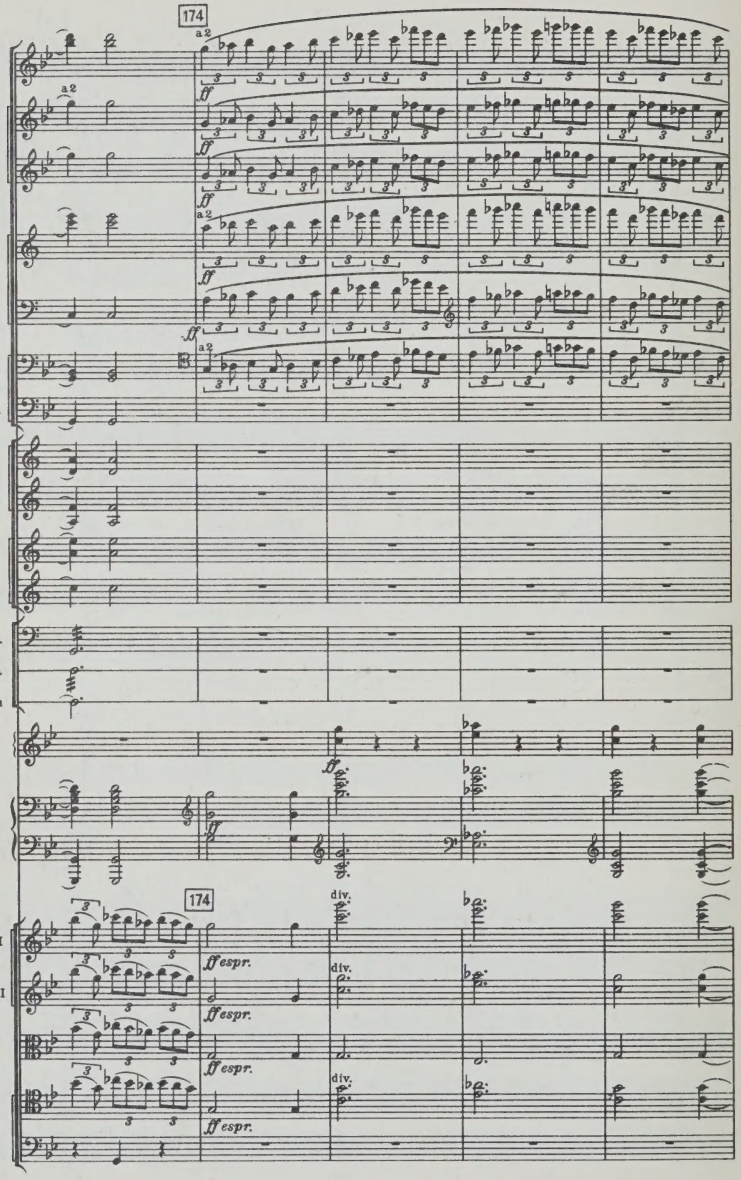
V-ni II
arco
f

V-le
arco
f

V-c.
arco
f

C-b.
f


Fl.
Ob.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Timp.
Cassa
T-tam
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
cresc.
ff
f
mf cresc.
mf


174
Fl.
Ob.
Cl.
Cl. b.
Fag.
C. fag.
Cor.
Tr-be
Timp.
Cassa
T-tam
Sil.
Arpe
V-ni I
V-ni II
V-le
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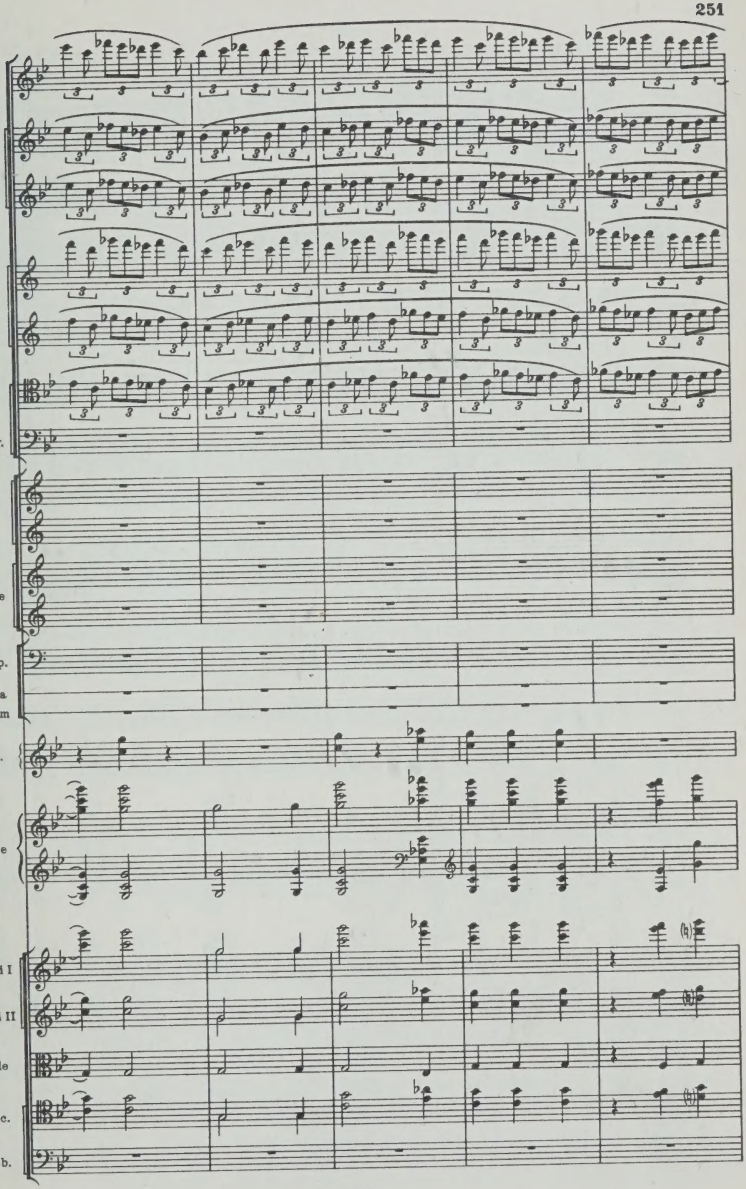
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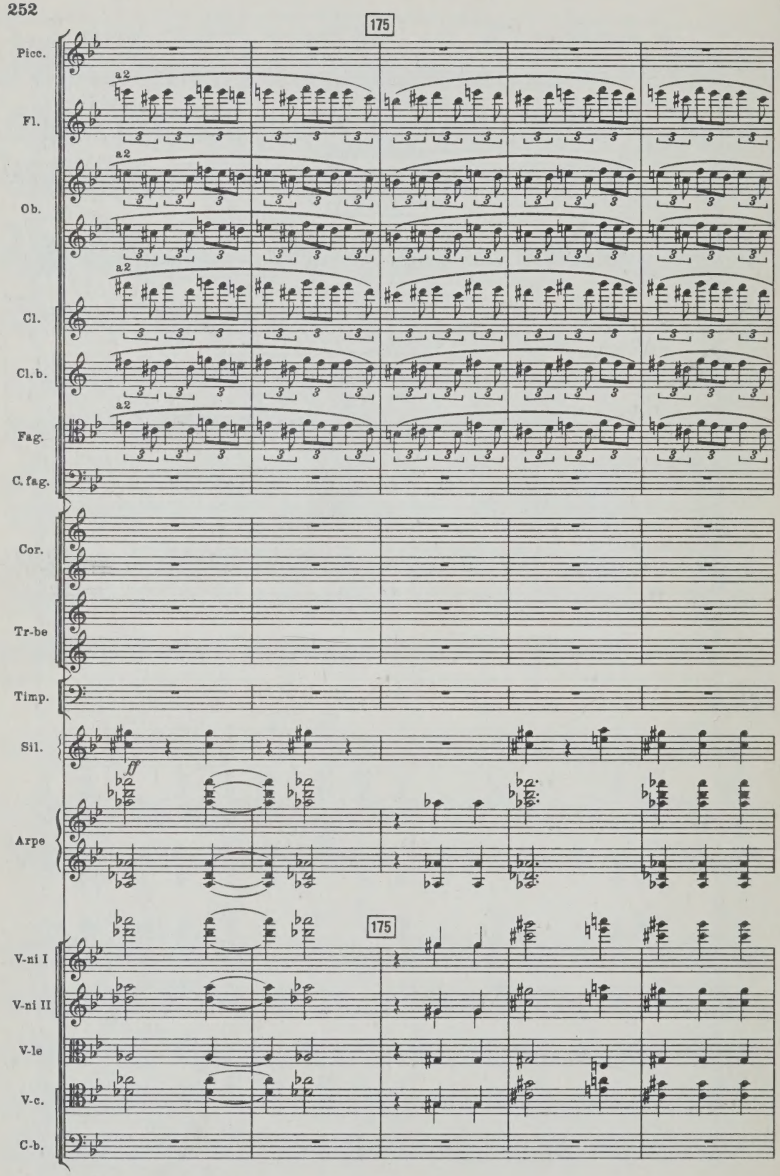
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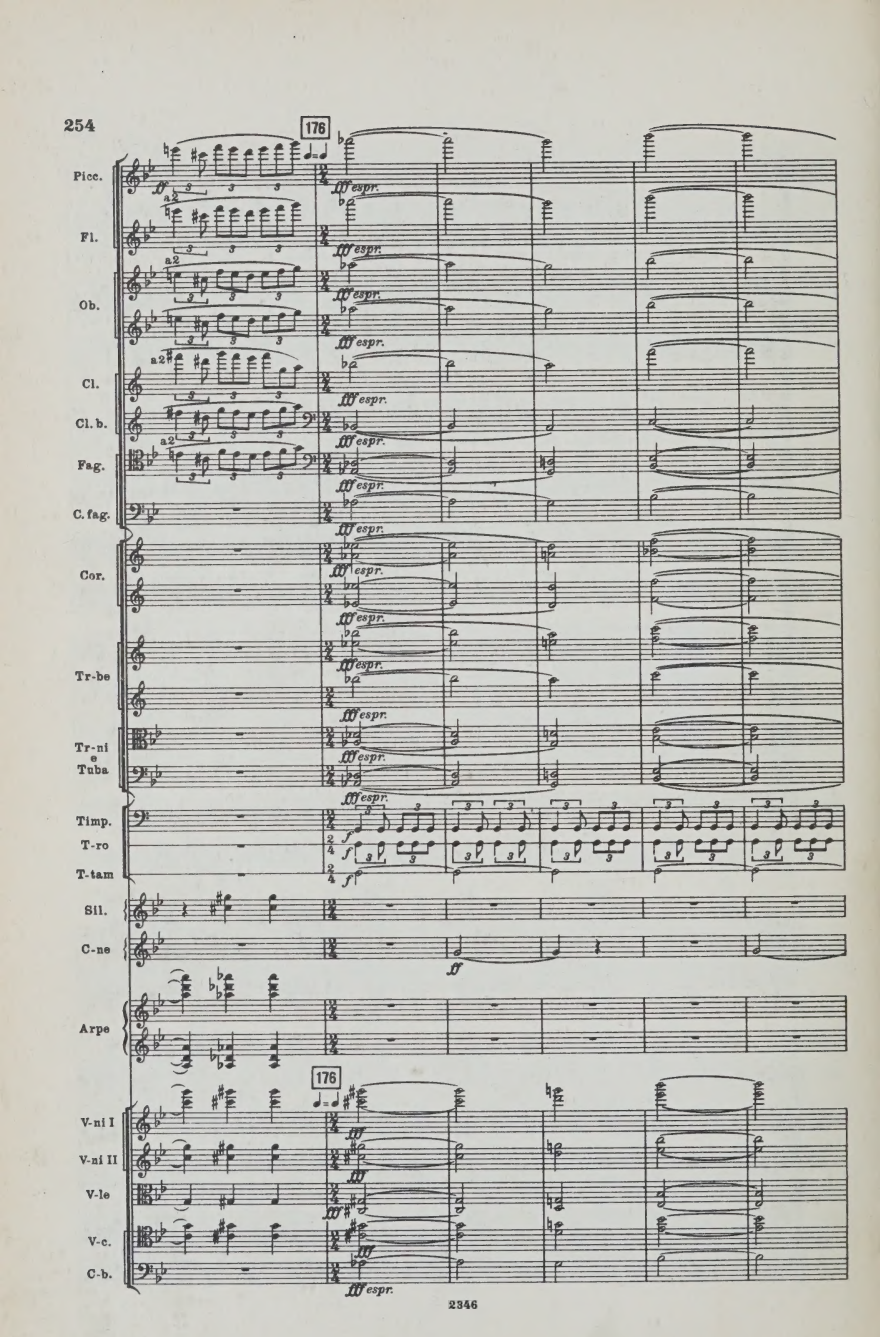
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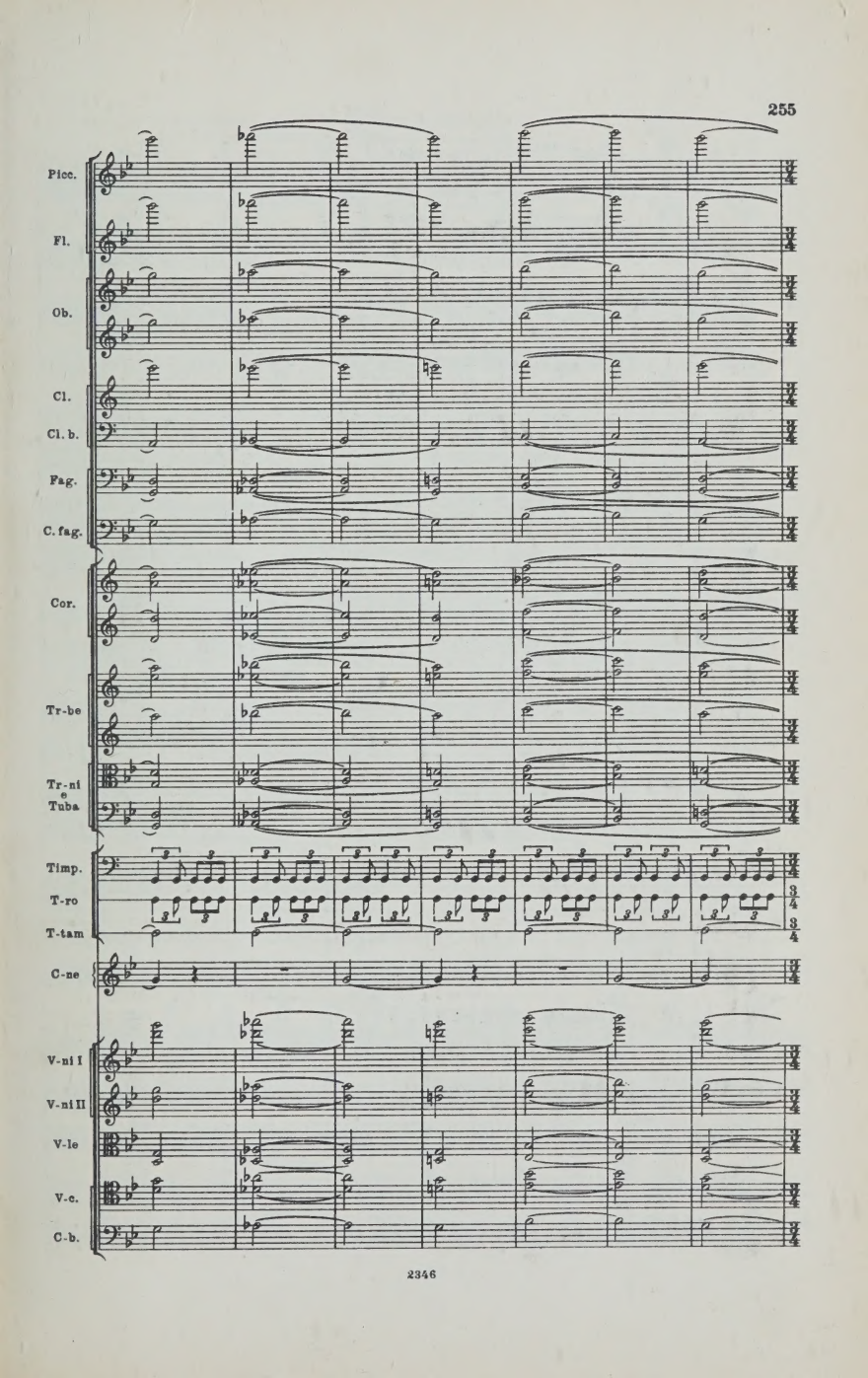
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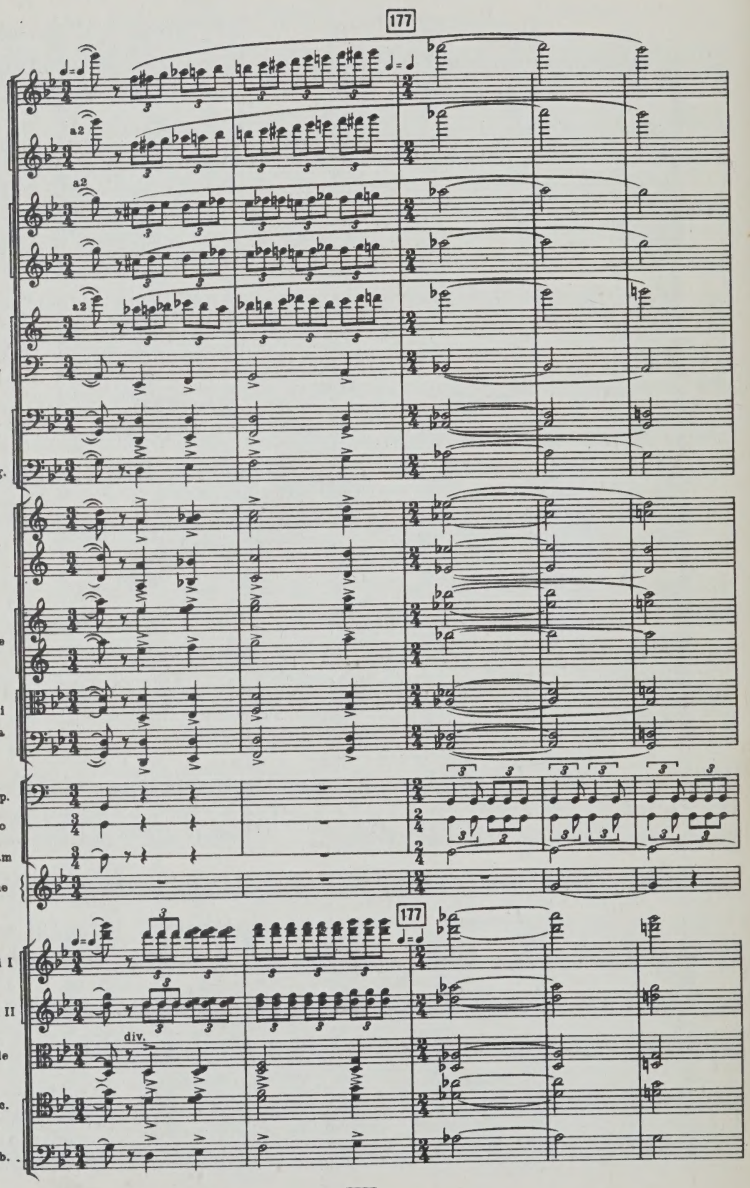
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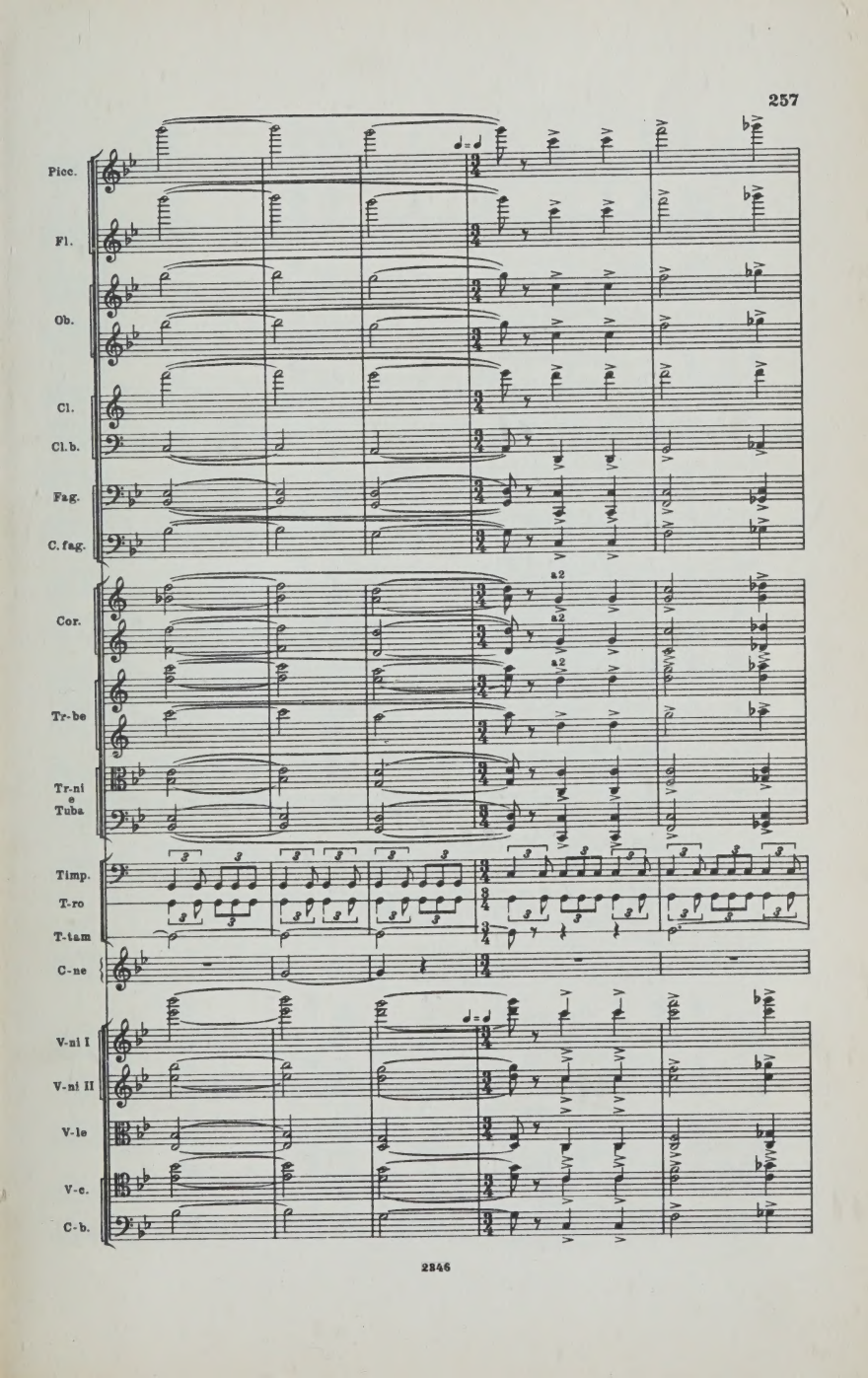
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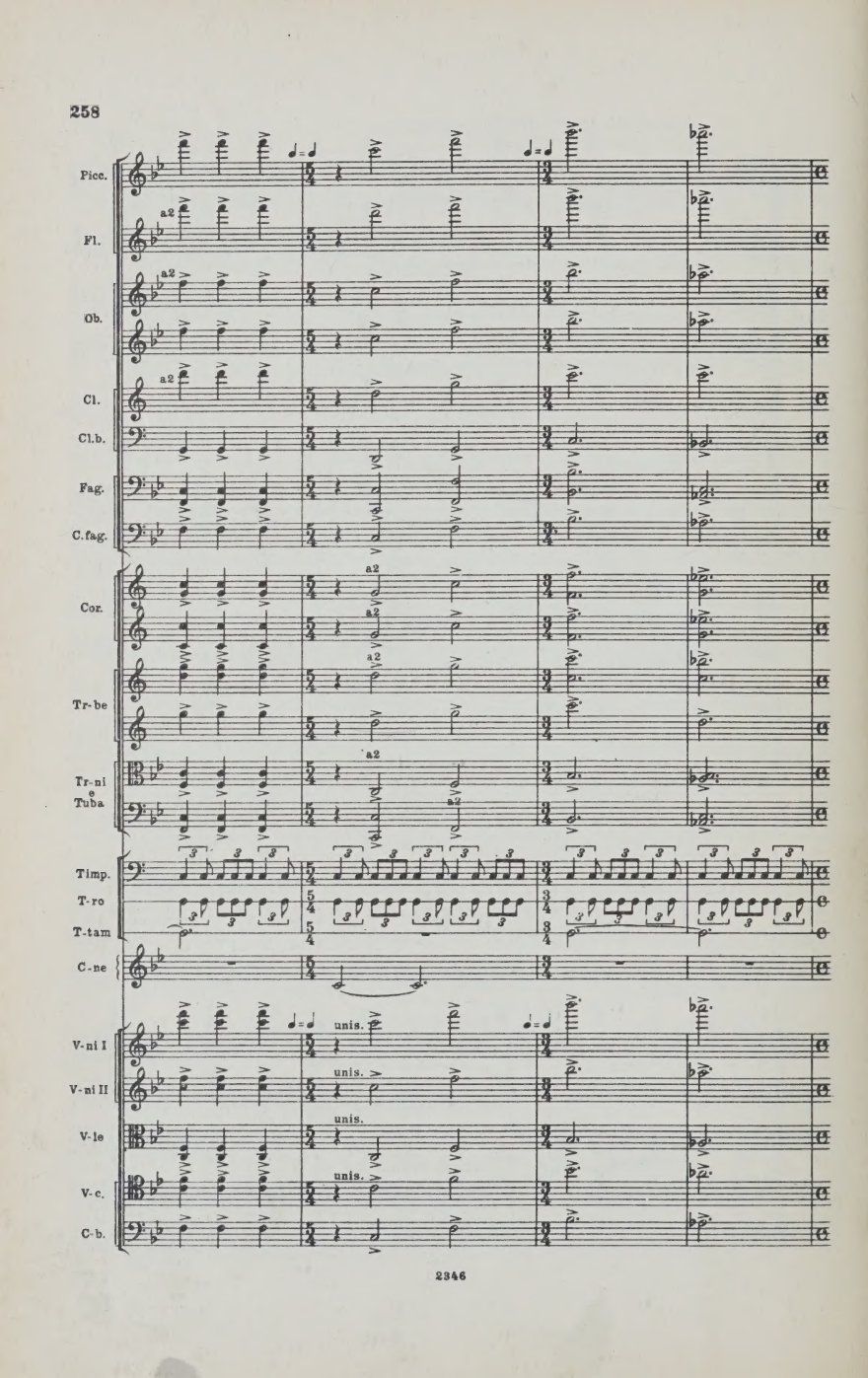
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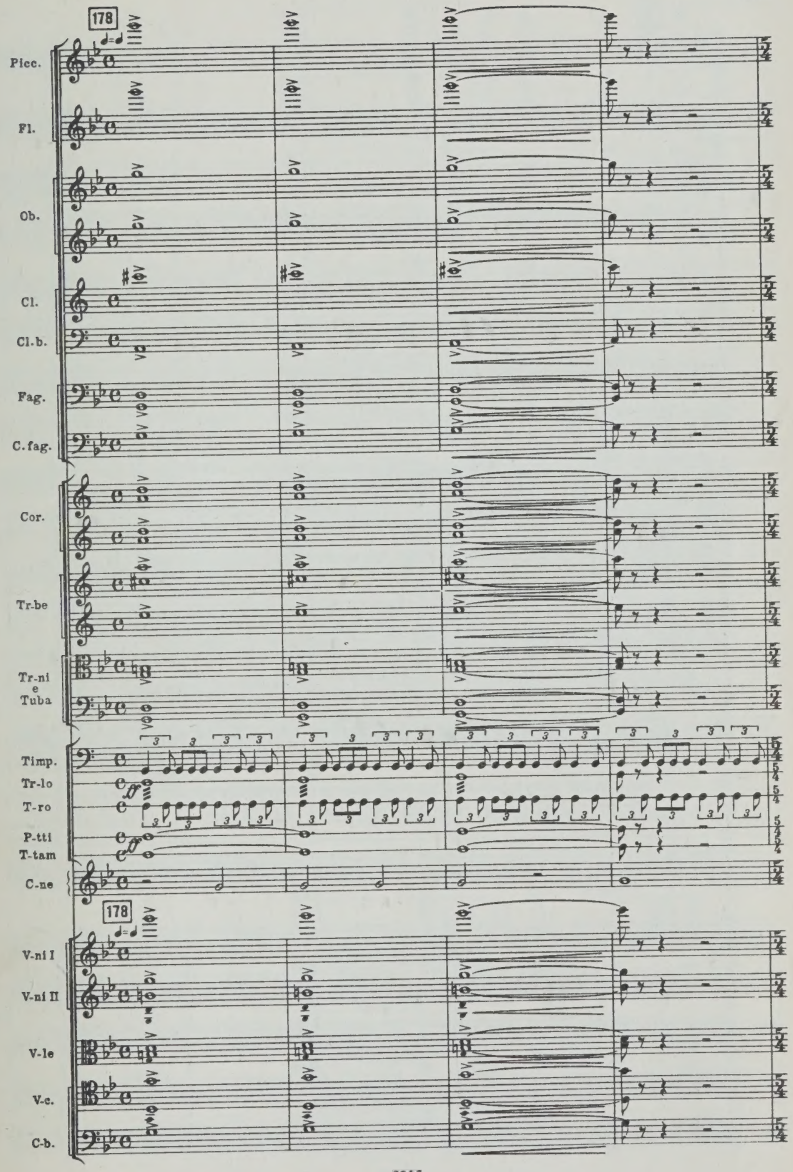
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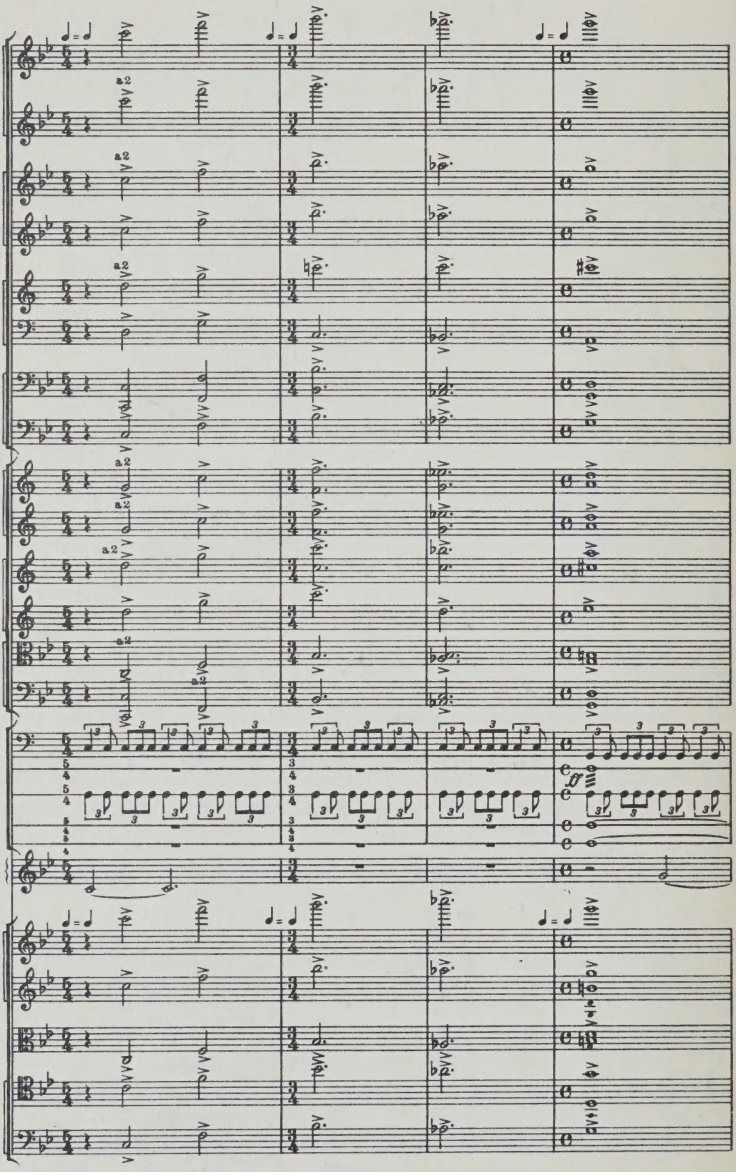
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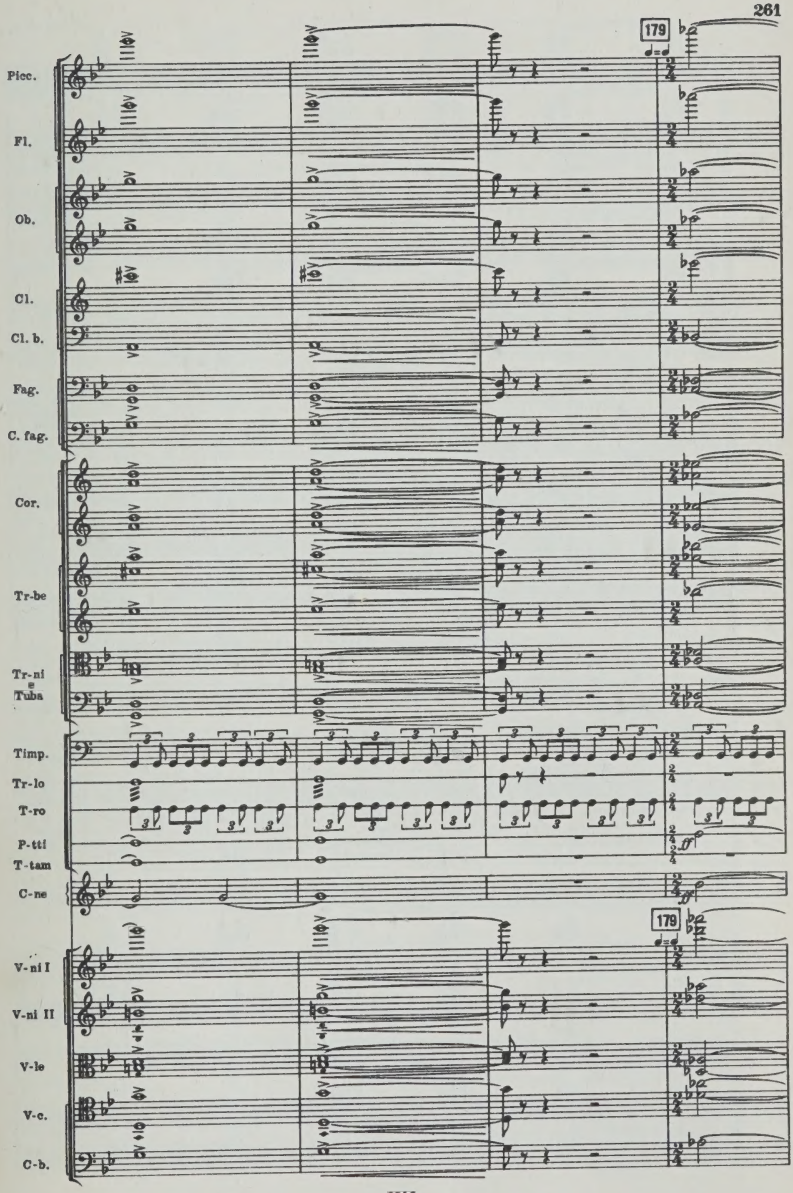
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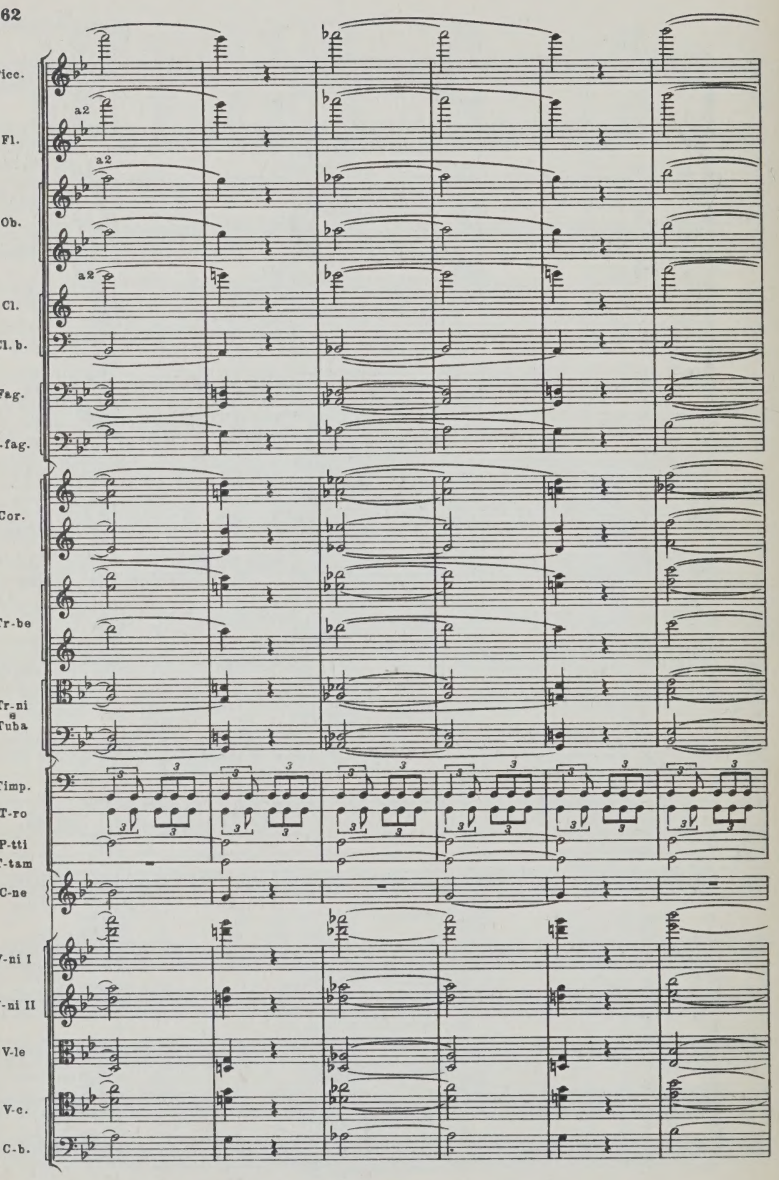
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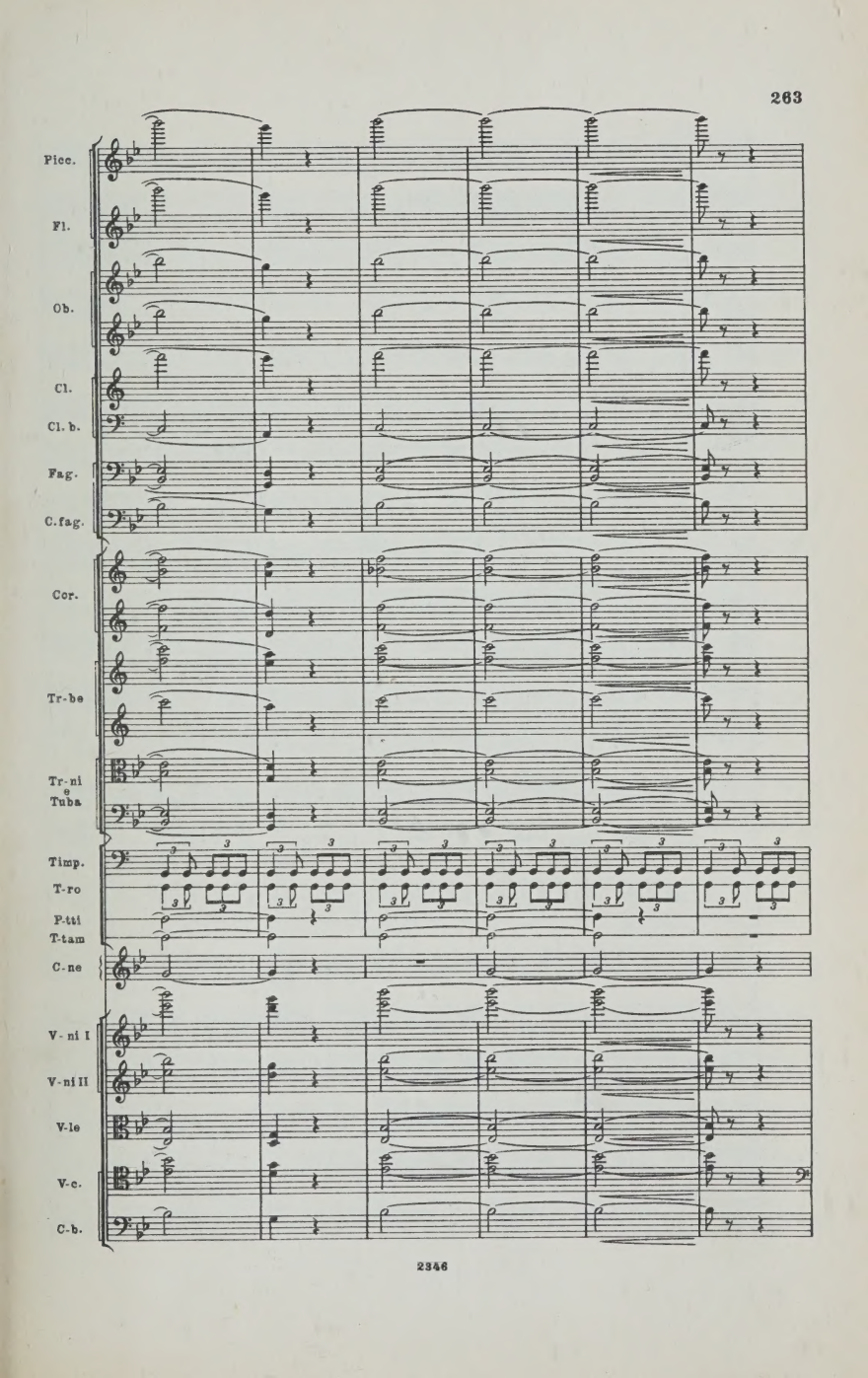
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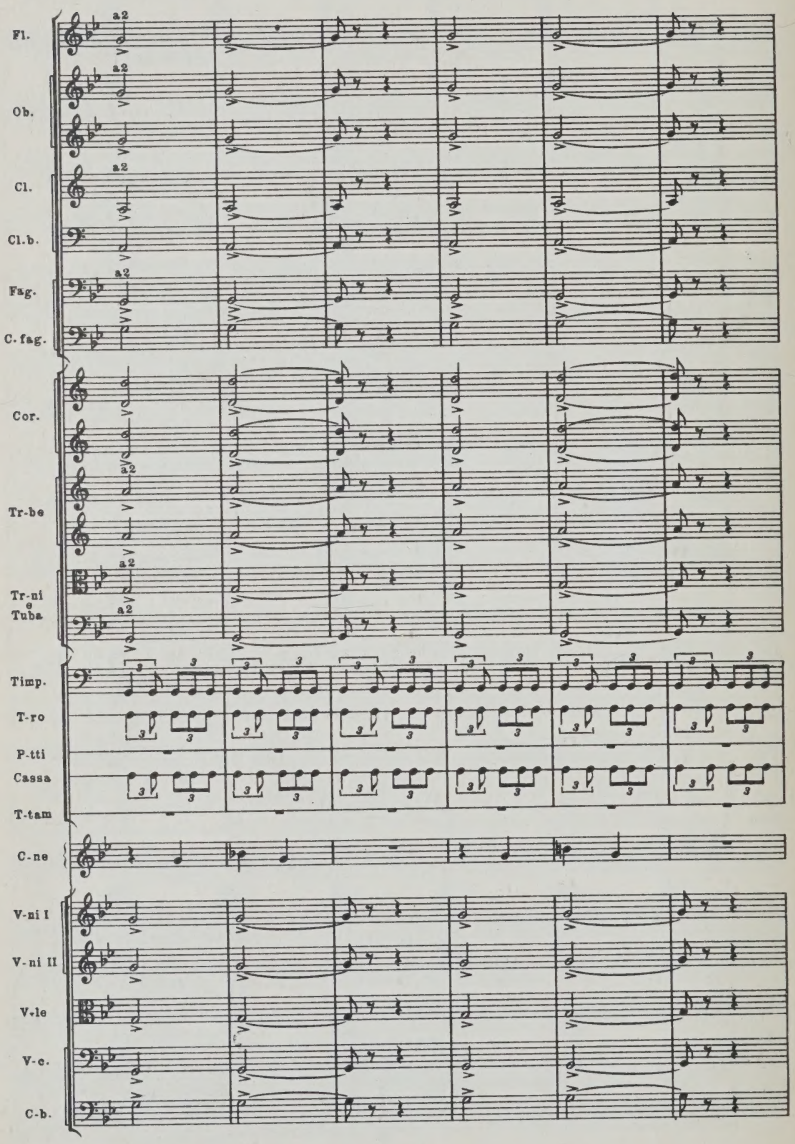
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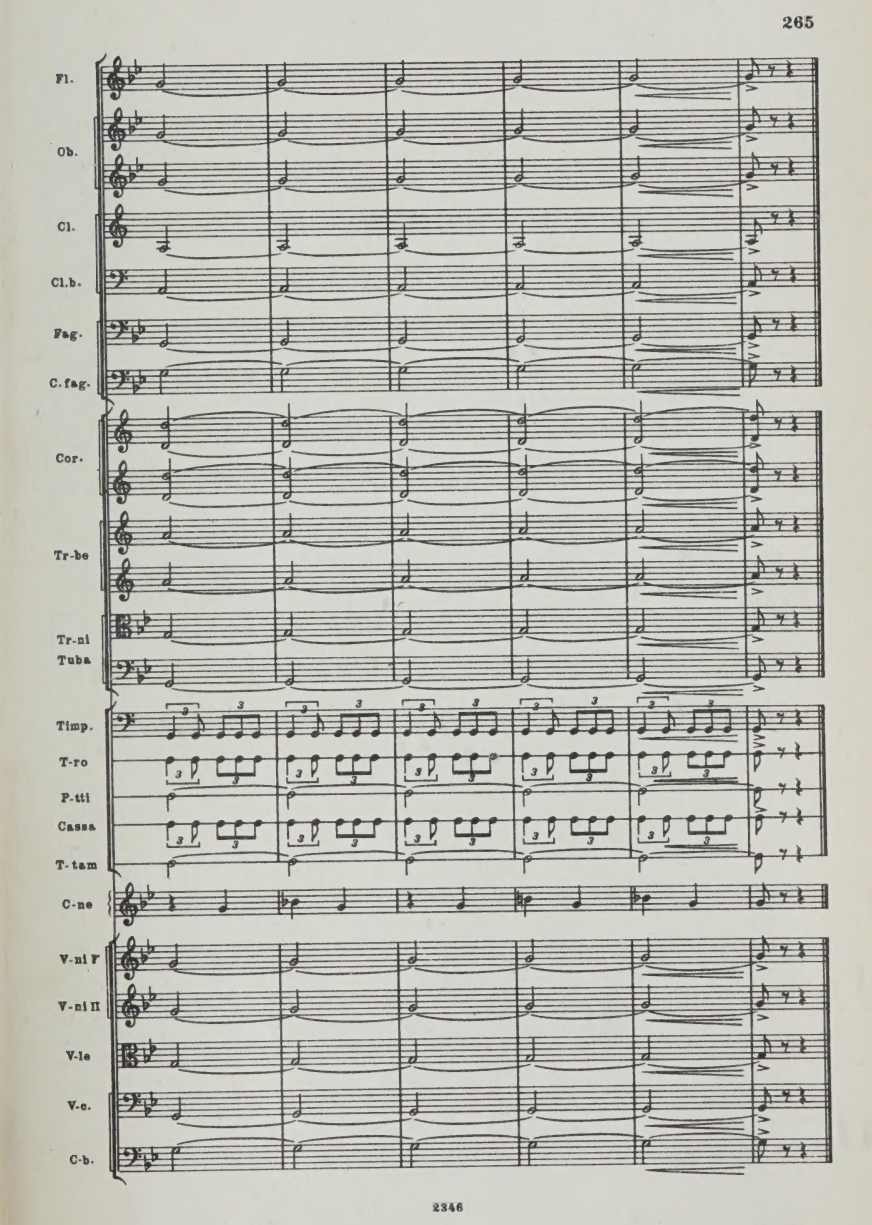
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Shostakovich, Dmitriĭ Dmitrievich
[Symphony, no. 11, op. 103, G minor]
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